



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIV., NO. 1648

NEW YORK, SATURDAY, JULY 23, 1910.

PRICE, TEN CENTS.



A MIDSUMMER FROLIC IN BLANCHE BATES' CORNFIELD

Blanche Bates, Marion Manola, Hamilton Revelle, Daisy Humphrys and Acton Davies

The New York Dramatic Mirror

NEW YORK, SATURDAY, JULY 23

Some Facts to Face.

THE PRESENT TIME PRESENTS its problems in business, though immediate conditions are known. But the greater problem relates to the time to come. All business men are asking what another year will bring forth, and the business men of the theatre are among the more anxious in this query.

Theatrical business generally last season showed a falling off from previous seasons. This, of course, is speaking generally. There were individual exceptions in the case of successful attractions and in the case of the theatres fortunate enough to house them, but these exceptions are so few as to be notable, and they served but to prove the rule of unfavorable results.

In the large cities there was a falling off conservatively estimated at twenty-five per cent. from the highwater mark of receipts previously to 1908. For successful attractions in the principal cities during the five years preceding, it was not uncommon to hear of gross weekly receipts ranging from \$10,000 to \$16,000, or even more. Such receipts were rarely heard of last season. The shrinkage was even greater in the smaller cities and one-night stands.

It is a striking and significant fact that the managers of various circuits throughout the country have admitted publicly that their business was conducted at a loss. While the falling off in receipts was most marked in the East and Middle West, it is also true in a lesser degree of the Far West territory, which has long been a theatrical Eldorado. The great cities of the agricultural districts naturally have suffered less than the financial, industrial and mercantile centers of the East.

What was the cause of this decline in the receipts of the theatres?

In considering this question, of course, general conditions have to be considered first. These are well known. Since the panic of 1907 there have been periodical prophecies of recovery, but these prophecies have not materialized. A banker the other day made the statement in a prominent newspaper which is collecting opinions—mostly optimistic—as to conditions, their causes and the promise of the future, that "this country has not had a crisis growing out of natural conditions in the past forty years." Yet notwithstanding the intrinsic prosperity of the country, its richness in resources in process of development, and its agricultural strength, financial and commercial business has long continued dull. Some attribute this to radical legislation and a government policy that is supposed to be hostile to corporate and especially to railway interests. Undoubtedly such legislation has had its effect in the slump of American securities, but Wall Street is rather a symptom or barometer than a basic cause of prosperity or the reverse. One of the reasons for stringency is attributed to the high cost of living, and the high cost of living is attributed to various causes ranging from the emigration of labor from the agricultural regions to the cities to universal extravagance, which is also claimed to be one of the causes from which the country is suffering.

Two influences that have unquestionably disturbed and depressed theatrical business are the motion picture theatres and the automobile craze. The motion pictures have grown constantly in popularity with many classes of the public. The result is directly seen in the falling off in the patronage of the gallery and the cheaper priced seats of the high-priced theatres, and it is even more obvious in the almost complete extinction of the public of the popular-price theatres. Comedy, drama and diversion of various sorts seem to be supplied sufficiently by the motion pictures to meet the requirements of a multitude of people.

Another cause of the falling off is the unwise multiplying of theatres in the large cities, in New York in particular. It is not alone a question of two theatres in a city where there is a paying patronage for but one, but the problem of attractions is projected and persists. And a multiplication of attractions simply means a greater percentage of poor attractions, for "successes" do not emerge upon command and are as scarce as ever. There seem to be no more attractions of the better or the successful kind than there were when there were fewer theatres. There are no more good or popular plays written than there were when the call for them was smaller. This is so because genius itself does not multiply its kind. There

are many miracles in modern business, or achievements which resemble miracles, but the miraculous has no relation to the material affairs of the theatre. ALADDIN himself, with his potent lamp, if he lived in this time, might erect palatial playhouses in a night here and there; but even his magic could not produce successful plays in unlimited number or summon millions to fill superfluous theatres.

Another point. The contest for booking supremacy has brought about a competition that is healthy in the great cities, but that is disastrous in the smaller cities which are not able to support adequately more than one first-class theatre. When competitive theatres in such cities have simultaneously presented attractions of similar worth the business of both has been cut in two, while the communities have patronized one theatre or the other at other times, according to the relative merit or drawing power of the attraction. Consequently, each theatre suffers a part of the time, and both theatres suffer most of the time.

The managers of the different circuits throughout the country claim that the loss they incurred last season was due to the fact that they were unable to secure a sufficient number of good bookings. In the revision of the theatrical map brought about by recent changes, it seems that the circuits are now in the same predicament that they were before they declared for an "open door," the difference being that they have the bookings of another group of managers instead of the bookings of the group they formerly possessed. There are none too many companies in the whole field to go round, and it is unfortunate for the circuit managers that they are not able to book all the attractions they wish.

The output of good plays last season, both native and foreign, was decidedly small. Without sufficient material and with the increased number of theatres to be filled the result of this disparity is multiplying mediocre entertainments, the effect of which is to still further decrease patronage.

What are the prospects the coming season?

To a large extent, of course, they depend upon what improvement, if any, can be looked for in the general prosperity of the country. The men who have their fingers upon the pulse of Wall Street do not look for any marked or rapid recovery from present conditions, although they seem to unite in believing that if our lawgivers will let things alone the people will be able to bring back a gradual prosperity. The theatres, of course, will prosper or the reverse, according to the general condition, but there is no doubt that many of the purely local causes of shrinkage may be overcome by observance of the hard lessons of recent experience. More good plays must be found, and more attention must be paid to the manner in which they are acted and produced. Extravagance of production is not remunerative, and this brings up another problem to add to the many that producing managers must now consider, the organization of companies of adequate talent to interpret the works of dramatic authors.

A good play must be well played. No manager who is consistently concerned for his reputation desires to send out any play with a poor company of actors. But few managers nowadays can be just to the public in this matter and realize their own conceptions as to the fitness of things and at the same time depend upon returns to offset their outlays. Salaries of actors are arranged on a scale of gross inequality, the result of which is to embarrass managers and prevent the proper development of the great body of the profession. In order to meet the exactions of two or three high-salaried principals in a company, the manager, seeking to equalize matters, pays small salaries and gets the services of inferior actors in the other parts of a play. Unsatisfactory representations are the result, and enterprises are hazarded by a condition from which there seems to be no escape. The salaries of the few who exact more than they really are worth because of the scarcity of the class they represent should be systematically curtailed, and the salaries of the many brought up to a proper and equitable figure. This would work no injustice to the extravagantly paid, and would encourage the better class of talent now below the range of exorbitant salaries to persevere, while it would weed out many of the incompetent that find employment on the stage as a result of present conditions. And such an adjustment, too, would work for the great improvement of the dramatic output, in a greater measure pleasing the public, and bring profit in many cases of enterprise that now show loss.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

Published every Tuesday in New York. Entered as Second-Class
Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President

LYMAN O. FISKE, Secretary and Treasurer

131 West Forty-Second Street, New York

Chicago Office, 48 Grand Opera House Building

Otis L. Colburn, Representative

Remittances should be made by check, post office or express money
order, or registered letter, payable to the Dramatic Mirror Company.
Registered cable address "Drammirror."

ADVERTISEMENTS.

Twenty-five cents an space line. Quarter-Page, \$35; Half-Page, \$65;
One-Page, \$125.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1. Foreign subscription,
one year, \$5.50; Canada, \$3.50, postage prepaid.The Dramatic Mirror is sold in London at Pall Mall American So-
phisticates, Curzon St., Regent St., and Dow's Agency, 17 Green St., Charing
Cross Road, W.C. In Paris at Bronson's, 17 Avenue de l'Opera. The
Trade supplied by all News Companies.

NEW YORK, JULY 23, 1910

SPECIAL THREE MONTHS SUBSCRIPTION

The Mirror will be sent during the Summer to new sub-
scribers not at present on our books for 3 months for 50 cents,
payable in advance.

The Usher



The Producing Managers' Association is alive to the importance of securing favorable laws for stage children throughout the country, a matter to which THE MIRROR has persistently called attention.

The method of procedure is to be the same as that employed in the campaign for a better copyright law. The object is to secure amendment to existing statutes or new laws whereby children of the stage will not be classed with children employed in factories or the like and subjected to prohibitive restrictions.

Stage children, who do not work more than two or three hours a day, and who do no laborious work were not meant by the framers of the Child Labor Law to be affected by it. The law was intended to prevent the employment of children for a longer number of hours and for exhausting work.

A society called the National Child Labor Committee has been sending out misinformation in regard to stage children and raising sentiment against the employment of children on the stage. To counteract the influence of this society the National Association of Producing Managers will begin a systematic exposition of the real facts and will draw the attention of legislators to the real situation.

For this purpose delegations of representative men and women will be sent to legislatures, when they convene, in the various States, to lay the facts before them. The same plan of sending representative men to Washington in regard to the copyright law was used successfully. Delegations of the big producing managers and of well-known actors and actresses who have been associated with the stage since childhood will be sent to the various States. The managers and the players have pledged themselves to do this.

Edward Sheldon is spending the Summer in Europe playing a little but working chiefly. He has been deluged with applications for plays from stars and managers.

Salvation Nell was a phenomenally successful in-

troductory play, and The Nigger bore away the palm as the most popular of the modern works produced at the New Theatre, so the demand upon Mr. Sheldon for material follows naturally. He has several plays blocked out, but the one that he is completing abroad deals with certain social and economic problems that are conspicuous in this country at this time.

There is none of our dramatists, young or old, from whom greater things are to be expected than from Mr. Sheldon, who thus far has had to ask no consideration because of his youth.

This is the season for outdoor music—park concerts—and there is less of it in quantity and quality than formerly in this metropolis. Yet from the reception accorded to that which is offered it would seem that "ragtime" has not enjoyed the popular impulse to applaud melodic classics.

Boxing has long been the rage in Paris. The artistic world, like the more common of Parisians, attends the matches as they occur.

Mounet Sully, the eminent tragedian, whose classic but cold art was a feature of a season in New York many years ago, recently attended a fight between Joe Grimm and Sam MacVea.

An acquaintance approached the tragedian at a critical stage of the contest. "What do you think of it, maitre?" he was asked. "Do you find it interesting?" "Not especially, *ma foi*," was the nonchalant reply. Yet a moment later, as the fight grew more interesting, Mounet Sully cried to those in front that had risen in excitement and obstructed his view, "Sit down! Sit down!"

They have a "tabloid" version of East Lynne in the London music halls. What famous drama will next be compressed into a few minutes' traffic?

Opera patrons, according to *Town Topics*, may be interested in learning that Mary Garden has placed her business affairs in the hands of Arnold Daly. A contract between them executed last Winter provided that Miss Garden would not accept any engagements thereafter without the advice and consent of the actor.

When Andreas Dippel engaged Miss Garden for the Chicago opera company, he recognized Mr. Daly as the prima donna's agent, and settled most of the details without even seeing her. The exact reason for this somewhat unusual contract between Mr. Daly and Miss Garden is not apparent to the layman, for Daly hitherto has not exhibited any exceptional knowledge of opera. However, the arrangement promises to be a lucrative one for Mr. Daly.

Miss Garden and Mr. Daly now are in Paris.

The late Hermann Vesin would have been a great actor, it is believed, had he been taller. He was a fine actor as it was, but the addition of inches would have given him approach to fresh opportunities and heroic roles.

As a young player Vesin acutely realized his physical defect. His face, as the portrait of him recently published in THE MIRROR attested, was of the finest type for an actor, and his head had an aspect of massiveness that would have set off more physical height and bulk.

He tested many devices for overcoming his trouble, and an amusing story was told by him of his experience with a pair of patent boots which an ingenious inventor imposed upon him.

The soles of these boots were made elastic by hidden springs, and when Vesin appeared on the stage wearing them he found himself jumping about in an undignified manner, unable in fact to control his movements. Thus ended his experiments to augment—at least in appearance—his height.

John W. Alexander, the painter, who is to direct the stage pictures of Chantecler, has gone to Paris with Maude Adams to study the play there.

On account of his profession, perhaps, Mr. Alexander amply appreciates the value of color tones and color harmonies independent of motion. The kaleidoscopic effects on the present American stage disturb his artistic equilibrium so uncomfortably that he aims to give Chantecler a sane and balanced chromatic character.

To this purpose he rules out of the ring all riotous shades, admitting only those that promise to behave themselves, no matter who their neighbors may be. These tractable tints permit the evolution of scenes wherein the actors shall not perish by reason of an overpowering rivalry of gaudy wealth.

Furthermore, the psychological effect on the spectators is not negligible: they will be soothed and refreshed. This fundamental idea of the tranquillity of true art is traceable to Whistler, whom Mr. Alexander delights in quoting. Some years ago the same theory was not unknown to the Greeks in the days of Pericles.

PERSONAL

WHITE, N. Y.

MACDONALD.—One of our new stars announced for next season is the dainty little opera singer, Christie MacDonald. At present Miss MacDonald is recovering from a recent operation on her nose. She will go to Paris in a week or two to remain there in study with some well-known teacher of vocal music till November, when she will be back in New York to begin rehearsals of her new opera about Thanksgiving. Victor Herbert, it is almost certain, will write the music. The book and lyrics will be written by some well-known author, possibly by a combination of such writers. Miss MacDonald, the fondly remembered favorite of *The Tormentor*, *The Sho-gun*, *The Belle of Mayfair*, *Miss Hook of Holland* and *The Belle of Bohemia*, is that plucky Boston girl who, though content with beginning at the very bottom of the ladder in the chorus, was not content with remaining there. Her dreams, which were not mere idle fancies but were prompted by ambition, have at last been realized. Werba and Luescher, the enterprising new firm who have undertaken the management of Miss MacDonald's first stellar attempt, have promised a production which will add to her Broadway favor.

PINTO.—Breaking in on a recent rehearsal of Margaret Mayo's new play, *Baby Mine*, at the Nazimova, a Miamos representative surprised Effingham Pinto as he paced up and down in the area studying his part. "I have to laugh at young Pinto," said Miss Mayo. "he takes everything so seriously." Perhaps that is the reason that the young man has made such strides in his profession. He takes his work seriously and puts into it the best of which he is capable. Pinto was one of the "finds" of the season when he assumed the part of Pietro in *The Climax* two seasons back. From a long service in this remarkably successful piece he comes to *Baby Mine* bringing with him not only native talent and a determined purpose to succeed, but also that which managers deem one of the highest essentials—experience. Just at present Mr. Pinto is suffering from laryngitis. The affection is a source of much annoyance, especially since Mr. Pinto's part is very declamatory.

MCCOY.—When *The Echo* opens in August at the Globe Theatre Bessie McCoy will appear as the star. Miss McCoy is the well-known dancer who first came into prominence with Richard Carle in *The Spring Chicken*. Miss McCoy's dancing has attracted such attention that it was no surprise when Charles Dillingham announced his intention of starring her. Her Dutch specialty dance in *The Spring Chicken* and later her Yama Yama dance in *The Three Twins* were the forerunners of all sorts of dancing specialties which were evident imitations of Miss McCoy's originals and which sometimes bore names only slightly different from Miss McCoy's offerings. Miss McCoy succeeds Richard Carle as star of *The Echo*. Mr. Carle was the star of the company during its Chicago engagement, but suddenly left the organization at the expiration of that engagement. Much speculation was rife on Broadway as to whether Mr. Dillingham would bring *The Echo* to town without a star. The selection of Bessie McCoy for the stellar role is a satisfactory answer to the question.

RYAN.—Ella Ryan has been announced for an important role in *High Life in Jail*, the three-act version of the vaudeville sketch of the same name. Miss Ryan's dainty work was seen and admired this past season in *The Belle of Brittany* at Daly's. She will be remembered also for her pleasing appearances in *The Soul Kiss*, *The Green Bird*, *The Grand Mogul*, and *Marcelle*. In *High Life in Jail* Miss Ryan will be one of the most important of the eighteen principals, who constitute the entire company, and is bound by an attractive personality and sweet voice to score another personal success.

THE MATINEE GIRL



George Alexander.

LONDON.

THE Dawn of a To-Morrow is a considerably different dawn in London than the one we saw in New York. When Eleanor Robson spoke the last line, "I am going to be took care of now," which was her farewell to the stage and her greeting to matrimony, Gertrude Elliott spoke the words in London. But though they were the same words, no mere echo they.

Miss Elliott sounds throughout her performance two persistent notes, "I am alive," she cries thrillingly and demonstrates the truth of the words by a vibrant performance as charged with electric meaning as a thunderstorm. "The impish little she-devil," her "toff" lover played by Jameson Lee Finney, characterizes her, and so she seems. Throughout the two and a half hours of struggle for her thief "cove's" life the impish element continually rises to the surface as bubbles ascend to the brim of a champagne glass.

Miss Elliott has the prime advantage of looking the part. "I am just street dirt," she repeats again and again, sometimes exultingly, sometimes defiantly, but never miserably, and she looks the gutter product. Miss Robson suggested the calm of an innate refinement foreign to the tumbling, thieving, starving folk of the East End. Miss Elliott never forgets the vulgar origin of Mrs. Burnett's fascinating character. She is a gutter rat from the rise of the first curtain till the fall of the last.

Her intensely brunette beauty lends itself to the foreign element that challenges one in Glad. Glad seems unEnglish. Her nature, at least as Miss Elliott plays her, has the vagaries and gaiety of a Latin. When she dances before the neurotic old millionaire come to Whitechapel to end a tortured existence, she leaps from the floor with the lightness and grace and abandon of a young antelope.

Her rags, and they are real rags seeming to have come from some musty garret instead of a costumer's clean workroom, detract in no degree from her beauty, rather is it the brighter and more strikingly individual for its background of blue cotton and the old sack which she wears about her shoulders and of which her "toff" admirer relieves her with affected reverence and a wry face.

The gradations from the simple, animal gaiety of a healthy girl-child to the agony of the woman who loves and fears the death of the loved one, are carefully contrived. One is conscious of flashing lights and sombre shades, the lights of various degrees, the shadows of different degrees of sombreness. Her emotional scenes are strong, her strength a surprise. In those scenes when her heroic will breaks down the will of the young rouse to whose chambers she has paid a midnight visit, the audience is as much electrified as when mountain-big grand opera tones issue from a tiny throat. Miss Elliott is a slim, girlish Glad, with the soul and purpose of a grandmother Glad. Summing up these two interesting performances, the first by an English woman on an American stage, the last by an American actress on an English stage, it is just to say that Miss Robson struck the spiritual note and held it firmly through the play; so firmly, indeed, that there was something of monotony in the performance. Miss Elliott strikes this spiritual note only now and then, sinking often to her gutter level of philosophy, but it must be remembered that Glad is only "tryin'" to "ask." The plane of constant faith on which Miss Robson's performance was played was the ideal. Miss Elliott's fall from faith and rise again is human and to my mind the more reasonable. For Glad was not a serene spirit, but a strong one, not calm but tempestuous.

Miss Elliott's performance stands brilliantly among the American triumphs on the London stage.

Jameson Lee Finney is homesick. If The Dawn of a To-morrow were not closing shortly Jim would "cut it, you know," and go straight home.

At the Carlton Hotel he is trying to teach the impulsive waiters to speak American, the chef to make American pies and the flunkies to scorn tips. His next missionary work will be to instill in the minds of members of Parliament the principles of American government.

Though George Alexander has not visited us for a generation he is still a young man. I have encountered a difference of opinion as to whether Mr. Alexander is really the handsomest man in England or whether he merely possesses the handsomest nose in England. The beauty of his profile cannot be questioned. His grizzled hair merely adds distinction. His figure and movements are those of a young man, and he has not that unfortunate timbre of age in his voice which mars slightly Sir Charles Wyndham's splendid performance of Sir Richard Kato, K. C., in The Case of Rebellious Susan.

Mr. Alexander is playing just now in The Importance of Being Earnest, which our memories associate with William Faversham in his Empire stock company phase. He has the ease of John Drew and the personal attractiveness of Maurice Barrymore. In the lobby of the St. James' Theatre after the play his new autobiography may be purchased in neat gray binding for a shilling. It is entitled "Parts I Have Played." He begins with the statement: "The part I like best is one I have never played. That is Hamlet."

"Sir" does not yet appear before Mr. Alexander's name. Although fifteen years ago at a tea one of England's noble women greeted his wife as "Lady Alexander."

"But I am not Lady Alexander," then protested the wife of "England's handsomest man."

"But you will be soon," returned the prophetess, whose prediction it is expected will yet be fulfilled.

How they like old plays in London! Lewis Waller has been sending forth the refuge of Don Cesar de Bazan, H. B. Irving regaled the London palate with a revival of the musty The Lyon's Mail, Sir Charles Wyndham bullied his way gently through The Case of Rebellious Susan. The Wyndham offering is most welcome of these to the taste of the modern. The play, a problem set round by brilliant, is Henry Arthur Jones' masterpiece, at least as to dialogue. One no sooner recovers from one blinding flash of wit before he is dazzled by another. The great English comedian plays Sir Richard Kato with that superlative apparent ease that is the highest art. We have never seen him play better than he is doing these humid July days. To sit in his audience is a liberal education in reading.

Mary Moore is still afflicted by the sing-song, whining delivery that marred her performance when she visited us. Sam Sothorn shows us what an exhaustless spring of comedy is in the Sothorn family. He plays James Harabin, the husband who asserts that "married life with the best and sweetest of women may grow deucedly unromantic" eight times a week, but found time recently for a ninth performance. He and his dog Bob appeared in a sketch for the benefit of the Animals' Defense Society, the British society for the prevention of cruelty to animals.

Ellis Jeffreys, who plays Mrs. Quessel in The Case, is as lovely as an American sunrise or a long English twilight. The resemblance to the English twilight is in length as well as serenity. Miss Jeffreys is indeed very long. She is as tall as our Jobyna Hall and Jean Newcomb. Also she is the best groomed woman on the English stage.

She looks as though her days were divided into three equal parts, one spent in the bath, one at the hairdresser's, one at the dressmaker's. She has what English women so lamentably lack, chic. She wears in The Case of Rebellious Susan a gown of dark blue chiffon and cerise satin that is as original as becoming. As always, Miss Jeffreys' gown brings out the long, elegant, greyhound-like lines of her figure. An afternoon frock has a straight tunic of a blue chiffon reaching to the knees. Miss Jeffreys subtracts from her height by a broad band of cerise satin meeting the tunic at the knees. The girdle is of shaded cerise satin lying in flat folds about her waist. A slightly military effect is produced by an epaulette-like arrangement of the cerise satin on the shoulders. The bodice has a collarless chemisette forming a V at the front and back and meeting the waist line, which Miss Jeffreys wears at normal. With this she wears a flat, slightly drooping hat of dark blue straw tilted high at one side and low on the other and faced with cerise colored straw. Around the low pointed crown is a flat band of blue liberty satin, each end finished on the drooping side with a small bunch of cherries. The wearer of this costume subdues the possible violence of the color scheme by wearing long gloves of a Quaker shade of gray, a color tone that successfully subdues the stronger shades.

They've a new office boy in the Frohman executive suite at the Globe Theatre, a small, slight lad in blue uniform, with English roses in his cheeks and an un-English vivacity playing sunshine-like about his features.

"He'll get on," said Charles Frohman, "he smiles."

THE MATINEE GIRL.

A TRICK OF THE TRADE.

One of the tricks of the trade was recently disclosed by a magazine writer. Sarah Bernhardt, who is an artist as well as an actress, was recently called upon to enact the role of a sculptor, and to model a certain bust in view of the audience. The audience gazed in wonder at her work, and even the critics were imposed upon. As a matter of fact, Bernhardt did not model the bust as she seemed to do. The bust had been modeled and baked, and over it was placed damp clay of the same color. This the actress merely pulled off, leaving the beautifully modeled head underneath.

NAZIMOVA ENTERTAINS ARTIST.



Paul Swan, of Albany, has gone to Port Chester, where he will be the guest of Mme. Nazimova at her Summer home, The Doll House. The young artist is engaged upon several pictures of Mme. Nazimova in her various roles.

TEN YEARS AGO.

The Night of the Fourth, with Mathews and Bulger, was produced. It was written for the comedians by George Ade, and although his contract stipulated that he should not be known as the author, the fact leaked out.

Florence Kahn was engaged by Richard Mansfield for Chorus in King Henry V.

The first performance of All on Account of Eliza, with Louis Mann and Clara Lipman, was given at Bridgeport, Conn.

Corse Payton's Theatre, formerly known as the Lee Avenue Academy of Music, Brooklyn, N. Y., was opened by that enterprising manager. The attraction was the Corse Payton Stock company headed by Mr. Payton and Etta Reed.

Marie Wainwright opened her second season in vaudeville by presenting for the first time on any stage a comedietta called Lady Dye's Escapade, especially written for her by Justin Huntley McCarthy.

Fred Williams, who had fulfilled the allotted three-score years and ten, passed away. For nearly fifty years Mr. Williams occupied positions of importance in the theatrical life of America. First as actor, then as stage manager, he wielded a strong influence, always toward better things in the theatre. His last work, undertaken when beyond seventy, was the preparation of a prompt book of Hamlet for E. H. Sothorn, and the direction of the rehearsals of that play.

THE CAPTAIN'S INJURIES.

A retired English captain caused trouble in a London music hall the other day and was ejected, whereupon he sued the management for damages.

In court it was alleged that the captain was with two friends in a box, and that he cried "rotten!" at every "turn." Moreover, it was alleged that he amused himself by spitting at times upon the hat of a woman below and upon a bald head.

The captain claimed that by reason of his ejection—or in its process—his thumb was dislocated and would never be of use to him again. "One of my means of earning a livelihood," said he, "was riding horses which refuse the bit, and I can't now hold a whip in my left hand. I also used to write poetry, but I am unable to compose now."

The Judge: "But surely your thumb has nothing to do with that?" (Laughter.)

"No, but the injuries to my head have affected my composing power and my memory very much," was the reply.

The captain's lawyer argued at length on the right of an auditor to express disapproval. The jury returned a verdict to the effect that the plaintiff behaved in such a manner that the defendants were justified in having him removed. They also thought that considerably more force than necessary was used in removing him, and awarded the captain £100 damages.

FRITZ SCHEFF OF KENTUCKY.

Fritz Scheff has bought an estate of 150 acres in Kentucky, the native State of her husband, John Fox, Jr. On this tract of land, which adjoins the James H. Haggin property near Lexington, she intends to build a permanent American home. Mme. 'Scheff, having just finished her engagement as Yum-Yum in the all-star revival of The Mikado at the Casino, will motor to Kentucky in company with her husband. In the autumn, she will return to star in a Shubert musical production.

A SUCCESSFUL PLAYWRIGHT

MARGARET MAYO CHATS PLEASINGLY ABOUT HER WORK IN THE DRAMA.

The Subject of Baby Mine is Suggested in a Curious Way—Polly of the Circus and Baby Mine Illustrate Two Different Methods of Procedure—Miss Mayo Becomes a Playwright Through Resentment.



Boulogne, New York.

Margaret Mayo.

A smiling-faced little woman with a shock of disarranged light hair answered to the name of Miss Mayo, and with a handshake and a few words of welcome, which seemed born of her very heart, consented to speak a few words with THE MIRROR man who had interrupted her rehearsal of the New York company in Baby Mine at the Nazimova Theatre.

Unassuming in dress and manner, Miss Mayo, with the kindly and trusting expression of her blue eyes and with her evident interest in anything mentioned, which seemed not at all forced but real, made the interviewer feel perfectly and delightfully at ease. He forgot that he was talking to a successful dramatist whose Polly of the Circus promises to become the Old Homestead of this generation, and was conscious only of this fascinating little woman whose mind seemed in tune with his own and who gave every evidence of enjoying the novelty of a chat on the lowest step of the firescape at the Nazimova Theatre.

Seated in this inconspicuous place and sharing Miss Mayo's lavender linen skirt, which she spread out over the step as a protection against soiling his light trousers, THE MIRROR man spent a refreshingly cheerful half hour with Miss Mayo on a hot Summer's afternoon.

In spite of numerous questions as to the conduct of the rehearsals within and many interruptions for consultations, Miss Mayo's disposition continued most evenly pleasant. She drifted from one subject to another easily and unaffectedly, and seemed intensely interested in every topic broached. At no time was she too interested in herself and her own work to slight the least chance of straying off into other fields. She was interested in the work of other young dramatists and, unlike many persons who either pass over in contemptuous silence or disparage others in their own particular line, she spoke in the most praiseworthy way of Edward Sheldon, Jules Eckert Goodman, Porter Emerson Browne and of their work. In every way Miss Mayo showed her good nature, her willingness to share her success with her dramatic contemporaries and her utter good will to everybody and everything in general.

The kindness which emanates from every gesture and every tone of the bright little woman commands a like return. "Do you know," she said, as a girl interrupted her to leave her telephone address, "the one difficult thing for me in rehearsals is to tell a girl she will not do for a part. I have been an actress and I know the heartaches of being told that I am not satisfactory or that I am not suited to the part. I had no idea there were so many pretty and talented girls. The agencies send us many, and I am surprised at the number of them. I hate to turn them away. Still, the thing has to be done. A play demands that there be a contrast of types. Some girls have not sufficient individuality to keep from assuming the tone and spirit of their opposites. That, I think, is one reason for the monotony and the ill-success of dialogue between women. They have a tendency to merge into each other, and their work thereby becomes colorless. The audience unconsciously objects

to this lack of contrast. Hence the necessity of trying a large number of women till one is found with personality sufficient to withstand her opposite. This truth has been most apparent in our struggle to fill the part of Aggie in Baby Mine."

Miss Mayo's new play, Baby Mine, was suggested to her by a newspaper article. Miss Mayo's account of it is this: "One morning as we sat at breakfast Mr. Selwyn (Miss Mayo's husband), mother and I, mother uttered the exclamation, 'How strange!' and then read us a short article. Somehow that item which stated that fully 8,000 husbands in Chicago were fondling babies not their own impressed me strongly. For the next few days I thought of it constantly and wondered how women could deceive their husbands like that. Finally the impulse came to me to put it in play form, and for three days I worked assiduously till it was finished. I feel that I don't deserve any credit for it. I merely wrote what came to mind."

"Mr. Brady read the play and then sent for me. 'Well, Miss Mayo,' he said to me, 'where did you get that play? It certainly came from the French.' I assured Mr. Brady that it was original, and showed him the newspaper story from which I had gathered the idea. He was delighted with it and promised to produce it soon, though I did not expect so early a production. At first Mr. Brady and I disagreed about players. I wanted men and women of about thirty years, while he insisted that young players would be more successful. He proved to me the truth of his opinion and I gave in. The play had a two weeks' rehearsal and quietly slipped into Chicago. On the first night we had a very slim house; the second evening the audience was larger, and on the next night, after we had done some advertising, people were turned away from the box office. Since then, I am happy to say, the play has been going bigger and bigger. If New York will only do as well by me?"

THE MIRROR man then very impudently asked Miss Mayo which she considered her pet play, Polly of the Circus or Baby Mine. "There is a difference," she answered. "My attitude was quite different in writing Polly than it was in writing Baby Mine. I felt every emotion which Polly felt, I put myself into Polly's position before I wrote a word, so that I feel she is myself. I simply wrote myself. I had to overcome my lack of knowledge of technique by infusing my play with my own feelings. Baby Mine is more objective. It is the same with a player as with an author. A young player just beginning his career knows but little about technique. He must overcome his ignorance by living his characters. To continue portraying real emotions by living them would be physically impossible, hence when the player has had some experience he can suggest without feeling. The same is true of myself. When I wrote Baby Mine I had much more knowledge of the drama and I could write it in a more objective way. I find that if I work slowly, weigh my words and try to think out the best of two or three methods of procedure I am lost. It is far better to take some striking statement or fact, in which you have a vital curiosity, then think about it without trying to arrange your thoughts in play form. You will soon find that the subject develops itself and that you will sit down some day and dash off a play."

In listening to Miss Mayo one would consider it the easiest thing in the world to write a play. For her the work is evidently play, but for the average writer Miss Mayo's recipe for playwriting would hardly seem suitable.

"It is said, Miss Mayo, that farce is much harder to write than serious plays. Do you think so?"

"Perhaps it is," she answered, "but I didn't find it so. Polly is a play of sentimentality without much comedy, but I confess it was not so easy of writing as Baby Mine. Still, I don't feel that I deserve any credit for Baby Mine; it came so easy. It wrote itself."

Miss Mayo will not have it that she has any unusual talent. She almost convinces you that any one can write. Not till you are away from her does it occur to you that that spontaneity of which Miss Mayo speaks is not a common possession.

Frankness is another peculiarly prominent characteristic of the little playwright. Her story of how she came to do any writing was so truly human and told in such a humorous way that it was one of the "features" of the interview. It was through pique at her husband that she began to write. Edgar Selwyn, her husband, is the well-known playwright. He refused to allow his wife to make any suggestions concerning his plays, putting her off with the remark, "Oh, you don't know anything about playwriting." "Just to show him that I did know something about it I sat down and wrote Polly," said Miss Mayo, with a determined snap in her voice. "Edgar said it was pretty poor and, even after its great success, he wouldn't admit its worth. I couldn't forgive him till this last month on the opening night of Baby Mine at the Majestic Theatre, Chicago. Edgar sat in the back row, while I was behind the scenes, but his hearty laughter came to me and I knew I had a success. I could have run out and just hugged him."

"We are a very happy household," said Miss Mayo, in answer to THE MIRROR man's inquiry how two successful playwrights could live under the same roof, "because we are all so self-satisfied. Edgar thinks he is the only practical member of the family; I think I am that member, and mother knows that she is the only practical one. I want Edgar to devote himself either to playwriting or to acting, but he refuses, because he loves both. You know he is out in Los Angeles now to see how his new play, The Country Boy, is going. Oliver Morosco put it on last week for a try-out. Henry B. Harris is to produce it next season. Confessionally, I think the fight at Reno was quite as instrumental in drawing him West as his play. He is coming home to see the first performance of Baby Mine by the New York company, which will take place out of town. Then we are going up to our farm for a few weeks' vacation." The way in which

Miss Mayo speaks of their farm is most amusing. "We can do as we please and just have a good time. One can believe that a person of Miss Mayo's free, happy temperament would find the city pretty stuffy and limited, although all her work has been done in the city."

As Miss Mayo reluctantly answered the call back to rehearsal (she made THE MIRROR man believe she enjoyed talking with him) she confessed, in response to a question, that she also has that American playwright's highest ambition—the hope of some day writing "The Great American Drama." Just now she has no idea in mind for any play, since Baby Mine is a combination of several ideas she had already selected for several different plays. Miss Mayo does not call it the great American drama. To her it is "the play that I want to write," which is, of course, the same thing as "my masterpiece."

ACTORS' SUPERSTITIONS.

George P. Goodale Has Something to Say About Them from a Lifelong Acquaintance.

"The superstition of actors has long been proverbial," says George P. Goodale, the oldest dramatic critic in service in this country. "It is provocative of much patronizing laughter on the part of self-regarded superior persons, and it will probably continue its contributions to the gaiety of nations until man shall have become superman."

"Undoubtedly one of the greatest minds on the stage in his generation was Edwin Booth; yet he never ceased to dread the peacock's feather that has always been the actor's special hoodoo. When the tragedian had finished Booth's Theatre at Sixth Avenue and Twenty-third street, in New York, a friend whom he would not willingly offend presented to him a beautiful stuffed peacock with a majestic iridescent tail. Mr. Booth felt that he could not decline the well meant offering; but within an hour after it was established in place on the top of his roll desk, he declared to another intimate that the house was doomed. And when, a few years later, he walked out of the magnificent structure, bankrupt in hope and purse, he recalled to that same friend his early declaration of doom. And all on account of a stuffed peacock."

"On the evening that the late Thomas W. Davey made his first appearance as manager of the Detroit Opera House, in the Autumn of 1876, he occupied the post of ticket seller, merely to recognize and salute his numerous friends, who were expected to celebrate his accession to the manager's office. It happened that the first offer of money for a ticket was by a cross-eyed man. Davey instantly crossed his two first fingers and spat over them. This was and is the recognized charm for that particular form of theatrical hoodoo. And so no harm came to the Davey administration."

"There is something more than idle superstition in the state of mind that moves the so-called superstitious, whether on the stage or not. It is a psychological condition, and often a demonstration of the potential power of thought. There is a certain well-known Detroitter, who has had an indirect connection with the theatre for half a century and who, therefore, has felt some touch of its influence. He is, likewise, a dyed-in-the-wool baseball fan (atic), and whenever the Tigers go wrong for want of a few timely safeties he turns his hat wrong end to. It is a coincidence that this movement generally corresponds to a radical change of fortune in the game. Of course, it is no more than coincidence, but our fan cannot be argued out of the conviction that three consecutive pennants were won by his psychological juggling with his hat."

"Robert Edeson, who is a man of intellectual solidity, cannot be induced to go on for his opening scene in a play unless he has in one of his pockets a bit of the grease paint preserved from the stick he used when he made up for his debut as a professional actor."

"Helen Ware carries the letter sent her while she was attending a dramatic school instructing her to report as an 'extra lady' for Maude Adams' production of The Little Minister."

"Rose Stahl's amulet is a piece of the ribbon she wore in her hair the first time she appeared in amateur theatricals."

"Frank McIntyre, the funny fat comedian, would lose all self-confidence were he to venture on the stage without having at hand the drawingstring from the football suit he wore in Strongheart."

"The ear of a coyote, gathered in his ranching days, is Edmund Breece's lucky piece."

"Mental scientists explain the potentiality of these guards against ill luck on the theory (generally admitted to be founded in truth) that it is the mind that controls. When Mr. Booth got rid of his fatal peacock, it was accompanied by something very like heart-break, as well as pecuniary bankruptcy; but once rid of it he set to work with his old ardor, and almost without effort he soon acquired a fortune larger than that he had lost, endeared himself forever to the profession by founding The Players, bequeathed to his daughter, according to the official report of the appraisers of his estate, \$602,675, and left a name that will not perish from the earth."

Those who have watched Mr. Goodale at baseball games—he is an inveterate "fan"—say that the hat episode can be traced to him.

THE NATIONAL THEATRE IN DUBLIN.

W. B. Yeats, the Irish poet and dramatist, who is manager of the Irish National Theatre in Dublin, reports that the Irish drama is very popular in Ireland and the National Theatre a financial success. Mr. Yeats, who is an enthusiast, even believes that the Irish peasant is the extravagantly joyous person he is sometimes painted "when circumstances permit it."

Moreover, he believes that the Irishman has a special genius for the drama, possibly because he has always had something to fight for.



MR. AND MRS. MAX FIGMAN IN THEIR TOURING CAR.

THE AVID PUBLIC.

**It Rushes to See Prize-Fighters as Well as Dramatic Artists—
The Negro on the Stage.**

The all-surpassing space which the newspapers of the country gave to the prize-fight would indicate either a close measurement of what the public wishes to read, or a lack of knowledge on the part of editors as to public desire; and the fading of the prize-fight from newspaper columns after its occurrence would seem to show either the unpopularity of its result or the evanescent nature of all sensational news.

Great newspapers here and there not only devoted pages to this event, but also dignified it by editorial ruminations as to the lessons of its result. Thus *This Mirror* may not be deemed out of place in referring to it or commenting upon it, especially as the aim of the defeated pugilist and the immediate destination of the victor was the stage.

There is a class of theatres that resembles a certain class of newspapers in the desire to set before the public things of sensational interest. Thus the victorious pugilist appeared as the leading attraction in a metropolitan theatre as expeditiously as means of travel permitted. His color did not debar him from reaching a world's championship by defeating all who cared to oppose his pugilistic ambition, and it did not deter a veritable mob from studying him when he appeared in public. This prize-fight, like all prize-fights that preceded it, has proved nothing as to the real superiority of races. Mental tests prove that. The average healthy mule can kick harder than any trained prize-fighter who ever thrust his fist.

But the stage being the objective point of prize-fighters as well as of other persons who project themselves or are projected by circumstances into public view, it is proper to say a word on that subject. Just as long as the public is the public, all such appeals to its elementary impulses and its vitiated perceptions will be made. It is useless to inveigh against public taste or the enterprise that catches those phases of it that are active for the moment.

And the negro on the stage is no novelty, although his appearance in fast or simulated color heretofore, as a rule, has been in line with more "legitimate" amusement than pugilism. For those who believe that Shakespeare's Moor of Venice was an African—though there be many who do not so believe—Othello was an early example and is still a classic. Thomas Southerne's Oroonoko was a veritable African prince. Old-time theatre-goers also had Mungo, a stage negro of a very different type, in *The Padlock*, a comic opera by Isaac Bilker-taffe and Charles Dibdin, present-

ed at Drury Lane in 1768. There were many others, and, apparently, we always shall have Uncle Tom. Some of the impersonators of Africans on the American stage have been distinguished players. Edwin Forrest, Joseph Jefferson, and Edwin Booth were among them, and Barney Williams, Thomas D. Rice, Christy, Bryant, Horn, and all the long line of minstrel fame down to the present day may be cited.

And there was at least one negro who won legiti-

mate fame on the boards—Ira Aldridge, who played Othello and other classic parts about the middle of the last century, both here and abroad, and whose career was cut untimely off when he was lost at sea during a transatlantic voyage. His was an example that any one of his color with stage ambition and ability should emulate. Yet would a negro tragedian be accepted to-day? This without prejudice as to the foreseen success—of a certain kind—of a negro pugilist.

CENSORSHIP FOR NEW YORK?

**The Mayor to Apply to the Next Legislature for Power to
Arbitrarily Revoke Theatre Licenses.**

At the next meeting of the Legislature in January Mayor Gaynor has decided to apply for a revision of the City Charter which places the power of revocation of theatre licenses in the hands of a justice of the Supreme Court, and will ask that the power be invested in the Mayor. Mayor Gaynor believes that for quick action the change is necessary. At present much time is lost in revoking licenses through the courts.

A few weeks ago the tendency of the Mayor to prevent spectacles which he considered of immoral character was clearly shown. At the time that *The Girl with the Whooping Cough* at the New York Theatre was arousing much criticism the Mayor was able to stop the production only by refusing to renew the license of the theatre, which had just run out, unless the objectionable play was removed. The play was taken off and the license was renewed. Had the license not expired just at that time the producer of the musical comedy could have continued the attraction in spite of the Mayor's objection. When the Mayor's order that the attraction be taken off reached the producer the latter hurried to the courts to obtain an injunction restraining the Mayor from interfering. No such injunction could be issued since the Mayor could renew or refuse the license, as he pleased.

If Mayor Gaynor succeeds in obtaining the desired revision he will be virtually a play censor for New York City. Any play which fails to meet with his approval can be removed immediately by his order. There will be no redress. If the present system is harmful through unnecessary delay, the new system, so admirably shown in the present picture controversy, for persons to tend to other than their own business, would have its effect on a Mayor who would use less of his own judgment than does the present Mayor. Such arbitrary power in the hands of one man is not desirable.

A FEMINE BATTALION.

Lew Fields and his lieutenants recruited a feminine battalion numbering 400 to July 11. The recruits will be distributed through the numerous companies that Mr. Fields will send on the field this Winter.



Hall, N. Y.

Emma Carus.

Emma Carus, the featured member of Up and Down Broadway, with Eddie Foy, at the Casino, is making her first appearance on Broadway, outside of vaudeville, this season. Boston critics have written glowingly of Miss Carus in Up and Down Broadway.

ON THE LONDON STAGE

NOTES OF WELL-KNOWN PLAYERS AND NEWS OF PLAYS
IN THE BRITISH CAPITAL.

Pavlova and Other Russians in the Limelight—Sir John Hare to Make Another Farewell Tour—Mr. Beecham Has Ambitious Plans for Opera—A Garrick Memorial at Hampton Is a Possibility—Many Americans on View—Henry Arthur Jones Warns Against False Gods

(Special Correspondence of THE MIRROR.)

LONDON, July 9.—To see Pavlova is to be transported with delight. Not to see her is criminal neglect of opportunity. London, appreciating this, has succumbed to the charms of Pavlova's nimble feet, and watches in fascination while she weaves the magic circles. Nobody stops to figure out the psychological relation of motion to pleasure; he is too intent on watching Pavlova. She is like a reed swaying in the breeze, or like the breeze itself running across a field of wheat. Camilla of old could not have been more fairylike or more the personification of lightness and grace. But words are too heavy to describe Pavlova; they lag far behind their subject.

London is doing a Russian business this season. Marie Alexandrovitch, a remarkable young Russian soprano who sang with great success at William Waldorf Astor's concert at his town house recently, has been engaged for Covent Garden next season. This is a phenomenal rise, for Marie Alexandrovitch had never been heard of in London up to last week. Now that curiosity has been stirred, it is learned that she sang for five years at the Paris Opera after a debut as Gilda in *Rigoletto*. Jean de Reszke, her teacher, pronounced her voice at seventeen one of the most remarkable in all Europe. That is quite enough to have spoiled it; but fortunately the voice is still unimpaired, a monument to De Reszke's judgment.

The third Russian of note in London is Olga Tcherna, a girl of seventeen who has been drawing crowds to the Empire to hear her. She is soon to sing in Vienna, Paris and Switzerland.

Parting is such sweet sorrow that nobody objects to any number of repetitions of the ceremony by Sir John Hare. Just as long as he doesn't actually ring down the curtain to rise no more, theatregoers can find only pleasure in his farewell. His manager this time is Charles Frohman. For plays he has selected his old favorites, such as *A Pair of Spectacles* and *Caste*. The loss of Hare may finally be unavoidable—even Herpicide can't save him—but London is loath to appear without this one Hare to shield it from theatrical frost.

The operatic war goes merrily on. Covent Garden finds Mr. Beecham at the barican already, and there is no telling when he may win to the courtyard. Thomas Quinlan, manager of the Beecham Opera company, has announced these singers for the Drury Lane house: Madame Melba, Geraldine Farrar, Olive Fremstad, Madame Schumann-Heink, Louise Homer, Mary Garden, M. Dalmores and Signor Scotti. This is an array that Covent Garden will find it hard to match.

Passing generations cannot preserve intact all the significant nooks and monuments that help vivify the days gone by for us of the days at hand. Still, the disappearance of each landmark that is more or less hallowed by the association of great names, leaves a little furrow of regret that never quite vanishes. David Garrick's villa at Hampton has just been sold at auction. Here the great interpreter of Shakespeare used to entertain members of that circle which gave eighteenth century London a distinct place in the history of letters and art—Dr. Johnson, Sir Joshua Reynolds, Richard Sheridan, Oliver Goldsmith, Edmund Burke and Hannah More. Like Horace Walpole and other aristocratic patrons of the arts, Garrick delighted in devising novel adornments for his estate. The grotto at Strawberry Hill is hardly more famous than the little octagonal Grecian temple that Garrick built on the river side lawn before his house, and the tunnel that he constructed under the highway to join the two parts of his property. Until it was removed to the British Museum, Rubillac's statue of Shakespeare, for which Garrick posed, stood in this Grecian temple. A duplicate of this statue occupies the place of the original. The Society of West End Theatre Managers contemplates buying the estate as a Garrick memorial.

Gossip has been busy with the name of J. M. Barrie, novelist and playwright, ever since his divorce from Mary Ansell, the actress. For a while he was reported engaged to Pauline Chase. Now it is the Honorable Dorothy Eugenie Brett, eldest daughter of Lord Esher. Miss Brett, who, by the way, has an American ancestress, is a young woman of literary tastes.

Numerous Americans have arrived in London. Ethel Levy is singing at the Alhambra, her special hit being *Mary, the Pride of the Prairie*. Gertrude Hoffman is on her way to Paris. Stanislaus Stange has sought seclusion in the wilds of London in order to work on

a new play. Gus Kerker is similarly engaged on the score of a play for the Gaiety Theatre. Although New York successes have been interpolated in Gaiety productions, Mr. Kerker is the first American to construct the score for that theatre. Mrs. Nat C. Goodwin, otherwise known as Edna Goodrich, has gone to Carlsbad for rest, while her husband has gone to California for the same purpose. Caruso, at the Hotel Cavour, is not talking for publication.

Feuersnot, a new Strauss opera, was sung for the first time in England at His Majesty's Theatre on July 9. A San Francisco soprano, Maude Fay, did full justice to the leading role, Diemuth, but did not effect the salvation of the opera. Feuersnot missed fire; at least it made nowhere near the impression that Elektra made.

Not long ago Henry Arthur Jones, in a speech before the Corporation Library Committee at the Guildhall, warned the profession not to follow after false gods. He cited Shakespearean dramas "shaped in the spirit of the broad, profound, universal humanity, the broad, profound, universal morality, the broad, sunny, universal common sense," as the antithesis of modern problem plays that are narrow in their rebellious attitude, limited in their appeal to humanity, and so circumscribed in veracity as to approach falsity. Another tribute to Shakespeare's memory was the sale at Sotheby's of a rare first folio of Mr. William Shakes-

Buckingham in 1802; Henry Ainley assumes that part this fall.

To lend verity to the stage picture, Percy Macquoid has made diligent research through galleries and museums for data of sixteenth century costumes and scenes. Holbein's portrait of the King, which once decorated the walls of Whitehall, has been destroyed; a copy, however, that fortunately exists in Belvoir Castle, will be used as a model for the monarch. The last act, representing Westminster, will be an impressive scene, both on account of the background and on account of the number of actors collected.

Forbes-Robertson played the Duke of Buckingham's farewell scene from Henry VIII. at a special matinee held at the Playhouse on June 27. The programme, in aid of the Charterhouse Mission in Southwark, was contributed mostly by old Carthusians. Others who appeared are Cyril Maude, Margery Maude, Sir Robert Baden-Powell, Charles Allan and Mr. Hewitt. This is Forbes-Robertson's last appearance before his return to America.

Mr. Bottomley has once more made his annual proposal in the House of Commons that the receipts of theatres, music halls and other places of entertainment be taxed, and has received the identical reply from Lloyd George to the effect that Mr. George will be glad to consider it. This is the fifth recurrence of this little scene, so it is evident that time moves.

Although actors and singers need not instantly fear that their salaries will vanish into taxes to replenish the general coffers, this scheme of taxation is in operation in France, and is suggested in Germany.

Cyril Keightley, the villain in *The Whip at Drury Lane*, will play the leading male role in Henry W. Savage's New York production of *The Little Damocel*. Ellen Terry will also appear in New York during November. She will deliver three lectures before the Civic Forum on *The Women of Shakespeare*, *The Letters of Shakespeare* and *The Children of Shakespeare*. JASPER.

UNTIL ETERNITY.

Margaret Illington's first appearance on the stage since her marriage to Edward Bowes, of Los Angeles, will be in an adapted translation of *Jusqu'à l'Eternité*. Years ago Clara Morris used an English version of this same play under the title *Miss Multon*. The present adaptation, *Until Eternity*, is the work of Edward Elmer, one of Miss Illington's company. Other members of the company are Nina Morris, Willie Vane, Iona Shannon, Florence Timponi, Zillah Shannon, Walter Edwards, John D. Barry and Melville Rosenow. For a month previous to the first performance on Aug. 26, at Tacoma, Wash., the entire company will be guests of Miss Illington during rehearsals. After a tour of independent playhouses, *Until Eternity* will appear at Maxine Elliott's Theatre.

MAUDE ADAMS ON VACATION

Maude Adams sailed on the *Mauritania* for Liverpool on July 13. She will confer with J. M. Barrie in England concerning a play which he is to write for her use after *What Every Woman Knows* is retired from service. Then she will seek her well earned rest after a season of thirty-nine weeks. Her home will be a cottage in Dublin, Ireland, not far from Trinity College.

BEETHOVEN PAGEANT.

The pupils of the dancing class of the Elizabeth Peabody House in the West End, Boston, gave a pantomime pageant on the Charlesbank, on July 9. Beethoven's *Prometheus* was the subject of the pageant. The best was done by J. Goodinsky as Prometheus, Gladys Weinbaum as Hope, Virginia Tanner as Pandora, and Eleanor Curtis as Terpsichore. The entertainment was under the direction of Miss Curtis and Miss Tanner.

A BRILLIANTLY SUCCESSFUL TOUR.

Mrs. Fiske's Summer tour to the Pacific Coast is brilliantly successful. On Saturday she finished a fortnight's engagement at the Columbia Theatre, San Francisco, which was marked by crowded houses and unusual popular enthusiasm. Becky Sharp and Pillars of Society were alternated. Mrs. Fiske's Manhattan company was again characterized by the dramatic critics as marking the highest standard of artistic excellence, in point of ensemble excelling all other theatrical organizations. From San Francisco Mrs. Fiske goes to Portland, Seattle and the other cities of the Northwest.

DANIEL MELSEA, PROTEGEE.

Mrs. Hill, wife of the American Ambassador at Berlin, has discovered a young Polish violinist who shows unusual interpretative talent. Daniel Melsea, whose father was murdered in a Jewish massacre five years ago, has been playing under Mrs. Hill's patronage in fashionable German circles. Maurice Bagby, of the Waldorf concert, will probably go to Berlin from Carlsbad. Should he hear Melsea and admire him as much as most listeners do, the young violinist may have an American career, although the Berlin Conservatory has also taken him up.



Photo Window & Grove, London.

SIR JOHN HARE

peare's Comedies, Histories and Tragedies for the equivalent of \$10,000. The book had been remargined and otherwise repaired, but the text was intact. It was printed in 1623.

At an earlier Sotheby sale, a fourth folio Shakespeare, 1685, brought £51. The manuscript for *The School for Scandal* sold for £75.

A pleasant event recently was the celebration of Sir Charles and Lady Wingham's fiftieth wedding anniversary.

Henry VIII. has attracted the best histrionic talent since the days when it was written. The part of Wolsey has been essayed by Kemble (1822), Edmund Kean (1822), Macready (1823), Phelps (1855), and Charles Kean (1855), not to mention more modern actors on both sides of the Atlantic. Now, Sir Herbert Tree is to produce the drama compressed into three acts. Costumes and pageants will be supervised by Percy Macquoid, R. L., and Louis N. Parker. The production occurs at His Majesty's in the Autumn.

The last notable production of Henry VIII. was by Sir Henry Irving at the Lyceum in 1892. He played it in five acts. Costumes were designed by Seymour Lucas and Mrs. Comyns Carr. Will Terris played the title role, which falls to Arthur Bourchier in Sir Herbert Tree's revival. Violet Vanbrugh is in both casts—Anne Boleyn in the earlier presentation, and now Queen Katherine. Forbes-Robertson played

THREE SAVAGE PLAYS.

Henry Savage announces for American production three plays. The Prince's Child, a German operetta, will open at one of the Shubert theatres. Its original, Das Furstenkind by Lehar, Leon and Stein, was very successful in its Viennese presentation at the Johann Strauss Theatre.

Leo Stein also contributes the second play, The Leftenant's Ward (Das Leutenantsmuendel). It is a comedy.

The third play is another comedy, Baron Good-for-Nothing (Baron Liedersich), by Heinrich Schrottenbach.

Yesterday evening at Hartford, the Hunter-Bradford players tried out The Great Name, a comedy of character and sentiment adapted from the German for Henry Savage. The authors are Victor Leon and Leo Feld; the translator is James Clarence Harvey. Two seasons ago, the Hunter-Bradford players tried The Devil and Mary Jane's Pa in the same way.

CLYDE FITCH'S ART TREASURES.

To the Metropolitan Museum, the late Clyde Fitch's parents have presented furnishings and decorations for a small French room of the period of the First Empire. Clyde Fitch was especially interested in French art of this sort, particularly that of the seventeenth and eighteenth centuries, and he delighted in collecting specimens for the adornment of his home. The disposition of these possessions by Captain and Mrs. W. G. Fitch is in accord with the wishes of the owner. The bequest includes six small eighteenth century wax figures, one representing Pluto bearing off Proserpina, and one being a portrait figure of a young noblewoman. There are also a medallion of Vittorio Amadeo III., a relief of a woman at a mirror and a seal of Pope Innocent XI.

PASSING OF HUBER'S MUSEUM.

Huber's Museum on Fourteenth Street, headquarters for the living skeleton, the two-tailed calf and other natural and artificial phenomena, has fallen before the car of progress. Having served its purpose in catering to the curious minded for a quarter of a century, it will be converted into a restaurant by Albert Luchow to cater to physical needs. The old museum has had an honorable career. From its stage, even Broadway has been known to enlist recruits. Its wild men and educated animals have pleased the uncritical in harmless fashion. Professor Hutchinson, the accomplished exhibitor of the colony of freaks, will retire with them after a long life in the business; he is eighty-three years old. The contents of the museum will be scattered by an auction.

GERTRUDE ELLIOTT HERE SOON.

From London THE MIRROR receives notice that Gertrude Elliott will soon be here. Though a sound and well-established success at the Duke of York's Theatre, The Dawn of a To-morrow must perforce be withdrawn within the next few weeks to enable Gertrude Elliott to carry out her antecedent engagement to appear in America in September. Meantime Mrs. Frances Hodgson Burnett's remarkable drama (produced in London when the nation was newly plunged into mourning and when, moreover, its original and elaborate stock of American scenery lay at the bottom of the sea in the foundered Minnehaha) has by its sheer vitality and the splendid efficiency of its cast, quite won the hearts of London playgoers.

METROPOLITAN MANAGER.

From Paris came the assertion that Gabriel Astruc has been chosen to succeed Giulio Gatti-Casazza at the Metropolitan on the expiration of the present contract. This seems to have been an assumption based on Astruc's success in managing the Metropolitan season in Paris, for Otto H. Kahn, chairman of the Metropolitan executive committee, denies the report. Mr. Kahn says that a new manager is not even being sought for, and that M. Astruc would probably not come to New York if he were asked.

TROUBLE A LA CARTE.

The MIRROR is in receipt of the following letter:

New York, July 13.
To the Editor of The Dramatic Mirror:
Sir.—I note in your issue of July 16 that Liebler and Company are to produce a musical comedy by C. M. S. McLellan and Ivan Caryll, entitled Marriage à la Carte. On May 6, 1910, I copyrighted a musical comedy entitled Trouble à la Carte.
Yours truly,
N. B.—The two together might be termed "a synonymous coincidence."

Gossip of the Town

Laura Burt and Henry B. Stanford are appearing this week at the Fifth Avenue Theatre in The Order of the Bath.

September 8 is the opening date for Get Rich Quick Wallingford at the Gaiety Theatre. Clayton White plays the chief part.

Eddie Foy and Emma Carus in Up and Down Broadway are supported by Vida Whitmore, Phyllis Gordon, La Petite Adelaide, Ricca Allen, Eva Williams, May Donough, Anna Wheaton, May Dealy, Jessica Worth, Marguerite St. Claire, Sylvia Clark, Peggy Merritt, Gloria Pierce, Marie Flood, Millicent Ten Eyke, George Anderson, Martin Brown, Hans Roberts, Frederick Powell, James B. Carson, Harry MacDonough, Jr., Ernest Hare, Jack Diamond, Robert Milliken, Henry Holt, George Lyman, Harold Robe and Ray Dodge.

John R. Sumner, the versatile comedian of the Lytell Stock company, Albany, N. Y., will spend his vacation motoring and fishing on the St. Lawrence and among the Thousand Islands. Frank Base, of the same company, will rest at his cottage at Rockaway Beach.

The Witmarks will publish the music of two new musical comedies by Victor Herbert. Neither opera has yet been named. The book and lyrics of one is by George V. Hobart, the book and lyrics of the second is by Rida Johnson Young.

William A. Norton is playing with the stock company at Elitch's Gardens, Denver, Colo.

Thomas Findlay is to appear next season in Henry B. Harris' production of Bobby Burnit.

Edmond Rostand, author of Chantecler, Cyrano de Bergerac, L'Aiglon, and other successful plays, has been raised to the rank of commander in the Legion of Honor.

The following players have volunteered for the Green Room Club dress rehearsals at the Casino Theatre, Asbury Park, on Saturday, July 23, and at Arverne Pier on Sunday, July 24: Raymond Hitchcock, James J. Corbett, Flora Zabelle, James O'Neill, Harry Bauger, George Behan, Andrew Mack, Billy Van, Al Wilson, Ralph Stuart, Frank Tinney, Genaro and Bailey, Hayden, Borden and Hayden; Porter White, the Avon Comedy Four, Minnie Palmer, Lucy Weston, Mabel McKinley, and Grace Hazard.

Emma Lowry-Howell, socially prominent in Atlanta, Ga., has joined the Belasco Stock company at Los Angeles. Later she will be seen on Broadway. She has been studying under F. F. Mackay.

Queenie Vassar has replaced Carrie Perkins in Girdles on the New Amsterdam roof.

Sailing with May Robson on Saturday for her appearance in The Rejuvenation of Aunt Mary at Terry's, London, are Jack Storey, Paul Decker, Faye Cusick, Nina Saville, Harry Cowley, Arthur Deering, Lester Wallace, George F. Hall, John McMahon, and Rosa Fantuzz. They open at Terry's Theatre Aug. 22.

Boyle Woolfolk has completed his cast for A Winning Miss, which opens Sept. 1 over the Stair and Havlin time. Max Bloom will be featured. Others in the cast are Lorraine Lester, Hattie De Von, Grace Manlove, Percy Chapman, Thomas J. Grady, J. E. Coughlin, Clarence Backous, Johnny Gilmore, Alice Sher and Jessie Maker. The company carries forty-eight people including three extra musicians.

Pietro Mascagni will receive a hearty welcome from his countrymen when he arrives in New York to conduct rehearsals and performances of his new opera Yeobel, in which Bessie Abbott is to star. Plans are being formulated by several Italian societies of this city to greet Signor Mascagni. Liebler and company have forwarded to Mr. Mascagni, who is now in Milan, a number of letters received from his countrymen in New York, suggesting varied social campaigns following his landing.

Howard Trussdell has filed in the New York bankruptcy courts a petition to be discharged from all his debts.

Oscar Hammerstein returned on July 15 from Europe. Although the strain of work has impaired his health, he plans an ambitious season in comic opera for the Manhattan Opera House.

Athema Perridon was bitten by one of her three pythons in Morris' Music Hall

at Coney Island on July 16. The python, escaping over the footlights cleared out the restaurant with celerity and dispatch before his owner and manager caught him and shut him up on a crackers and water diet for his disobedience. Mme. Perridon's wounds were immediately dressed at the Coney Island Hospital.

The Shuberts are negotiating for a London theatre for the production of American plays. William A. Brady, who is conducting the transaction, has the option on two West End theatres.

Ralph E. Plummer of Wooster, Ohio, at one time accompanist for Leonora Jackson, was killed on July 15 in a bicycle accident near Scharfing, Upper Austria. He was studying music in Germany, and had set out on a bicycle trip with an acquaintance.

Richard Sullivan, an actor, was taken to the Bellevue Hospital on July 13. Reports of his injury conflict; whether he was run down by a wagon or an automobile is not clear. He was too dazed to tell.

Marjorie Mahr, a chorus girl in the Armstrong Musical Comedy Company at the Lyric Theatre, Portland, Oregon, was run down by a train on a trestle near Fulton. She was so injured that her recovery is doubtful.

Eben Plympton has so far recovered from his illness as to return to his summer home at Silver Lake, Mass.

Lilli Lehmann is directing plans for a Mozart festival at Salzburg next summer. In the autumn of 1911, she will make a concert tour in this country.

Marie Taylor, having signed with Cohan and Harris for a New York production, left yesterday for her camp in the Adirondacks to remain until rehearsals begin the middle of August.

Zona Vevey comes to the American Roof Garden on July 25. She is a singing comedienne of unusual reputation in Europe, where she is considered one of the best coster dialect singers on the stage. She sailed on the Carmania.

Hedwig Belcher will not, as reported, have a leading part in the next presentation of the Fasion Play at Oberammergau. Only the villagers may participate in the production. After the recent earthquake, there will be less disposition than ever to incur divine wrath by breaking the traditional rules.

A. E. Matthews, an English comedian, will play the leading part of Charles Frohman's production of Love Among the Lions at the Garrick. May Blaney, originator of the Little Damosel in London, will be leading woman. Winchell Smith, author of The Fortune Hunter, will direct the production.

Harry B. Harris will produce Edgar Selwyn's new play, The Country Boy, on August 22 at the Liberty Theatre.

Eda Van Luke closed an eight weeks' stock engagement in Troy and Albany, N. Y., recently. She opened in Portland, Me., at Keith's Theatre as leading woman July 11.

May Robson will rejuvenate Aunt Mary on August 22, at Terry's Theatre in London. The Minnetonka, sailing on July 23, carries the company: Jack Storey, Faye Cusick, Paul Decker, Arthur Deering, Jack McMahon, Harry Cowley, George F. Hall, Lester Wallace, Nina Saville, Lotta Blake and Rosa Fantuzz.

Harry Reynolds and Nellie Smith of the White Stock company, were married on the Alrdome stage at Jefferson City, Mo., on July 12 after the evening performance.

Pietro Stroppa, an Italian scene painter at the new Boston Opera House, will execute the scenery for Puccini's opera, The Girl of the Golden West.

Manager Harry Gale, of the Winsted, Conn., Opera House has his fine launch in commission on Highland Lake, and is entertaining his many friends there.

Charles F. Newsom has gone to Henderson, N. C., for a brief rest before beginning rehearsals for next season.

The Suburbanites, a new play by John Cumberland, had its first production in Worcester July 18. Mr. Cumberland played the leading comedy role.

Charles Marks, theatrical manager, has gone into insolvency, with liabilities of \$1266 and no assets.

Henri Falkendorph, of Bostock's show in Dreamland, Coney Island, had a disagreeable passage with Rajah, a mutinous tiger. The animal attacked him while his back was turned and bore him to the floor.

OLD-TIME FAVORITES

Winder's Gem Gallery, Cincinnati, O.

Kate Denin.

Kate Denin was born in Philadelphia, Pa., March 5, 1837. Her people were in straitened circumstances, and, as she had become fairly accomplished as a dancer at an early age, she commenced to earn her living by appearing as a dancing fairy at the National Theatre, Philadelphia, in the Fall of 1846. She continued thereafter to participate as much as possible in theatrical performances after playing speaking parts. In 1847 she was engaged at the Park, the Bowery and Chatham Theatres, New York City. She acted at the Chatham in 1852, after which she went on a joint starring tour with her sister Susan. On March 3, 1854, Kate Denin was married to Charles Kemble, Fox, dramatic and pantomimic actor, in Troy, N. Y., and on the evening of the wedding day Mrs. Fox came to this city, with the understanding that the bridegroom was to meet her here in forty-eight hours thereafter, but for some unexplained reason he did not come or send any word, so on the third day the bride sailed for San Francisco, Cal., to fill the strict dates there, which she began April 19, 1854. She subsequently procured a legal release from Fox and was married to Samuel Erwin Ryan, a dramatic low comedian, from whom she was also divorced. Her third and last husband's name was Wilson. Miss Denin visited Australia in 1867. Besides the Bowery, Park and Chatham Theatres, Miss Denin appeared during different seasons at Barnum's Museum, Niblo's Garden, the Standard, Manhattan, Broadway, American, Lyceum and other theatres of this city and throughout the country. Miss Denin held a dignified position in her profession, and was regarded as a good and reliable actress during a long career.

Through the quick interference of Mme. Pauline with a lion prod, Falkendorph was given time to escape from the cage. His wounds were dressed at the Emergency Hospital.

Kate Blanche, the character actress, sufficiently recovered from her nervous breakdown to leave the Newburg State Hospital on June 26.

Four Russian musicians, unable to speak English, were lost somewhere between St. Joseph and Coney Island. Their employer, Alfred Felman, must either find them or forfeit a bond of two thousand dollars.

A twelve thousand mile itinerary through the West and South has been arranged for Mrs. Dot. Billie Burke will then take the play to London for coronation week.

Mabel Rowland will be leading woman for Victor Moore this Winter under Lederer and Frazer's management.

An imitation Coney Island was a part of the grand ball that was held on July 16 in the ball room of the Deal Casino, in West End, N. J.

Mlle. Adelaide danced in Shuberts' production of Up and Down Broadway, which opened at the Casino last night.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Carl McCullough, who is at present delighting the audiences at the Orpheum Summer parks, has made such a decided hit on his return to vaudeville that he has signed contracts for two years with the Orpheum people, and has declined his offer from Charles Frohman for the leading juvenile role with Our Miss Gibbs, in which Pauline Chase will have the leading role. Mr. McCullough concludes his summer work the last of July and will sail for London the first week in August, and as he is going over "on spec" he may try his offering over there before he returns to resume his bookings on the Western time. This is the third offer that he has turned down in the legitimate this season. Joe Weber wanted him for *Nero in The Climax*, and Mort Singer, of Chicago, tried to secure him for a new musical comedy that he will launch shortly.

A Western company will play *A Stubborn Cinderella* on tour under the management of Charles A. Goettler. Lillian Goldsmith and Hazel Kirke are members of the company. The season opens on Aug. 21 in the Middle Northwest. Mr. Goettler has been with the Askin-Singer forces, and more recently with John Cort.

A second Midnight Sons company will be sent out next season. The vaudeville team known as the Russell Brothers will have the parts of Lily and Pansy Burns, played in the original company by Lillian Lee and George Monroe, respectively. Flora Bonfanti Russell will have the Spanish soubrette role originally played by the late Lotta Faust.

At the invitation of Louis Mann and Mrs. Mann (Clara Lipman), members of The Cheater company held a motor boat picnic on Iona Island last Sunday.

The Prosecuting Attorney will open in Chicago on Aug. 7 under the management of A. H. Woods.

The Professional Woman's League, two hundred strong, attended Keith and Proctor's Fifth Avenue Theatre on the evening of July 14, in honor of one of their number, Una Clayton. On the following evening three hundred Evening Stars, Adelphi Chapter, were in the audience.

The Midnight Sons opened for its second season last night at Atlantic City. The cast remains unchanged.

John Emerson has begun rehearsing six companies of The City and The Blue House. He originally staged The City for the Shubert Company.

Mabel Hite returned to this country on the *Maestric*, a White Star liner, on July 14. Her husband is Mike Donlin, a former hero of the diamond.

Nina Esphey, who played the banjo in the Mexican Executive Mansion at Chautauque for the entertainment of President Diaz, has received a gold medal from him. She is appearing now at the American Roof Garden.

Two benefit performances are given annually for the Sydenham Hospital, 116th Street. The Winter entertainment is held in the Lyric Theatre. The Summer festival this year will take place on Aug. 7, at the Arverne Pier Theatre, Long Island. Lew Dockstader and his minstrels are on the programme.

Edwin August sailed for London Saturday, July 16, to be away until rehearsals for The Lottery Man in the Fall. Mr. August is best remembered in the support of Otis Skinner in The Honor of the Family and for his doctor in The Climax at Weber's, in which part he followed William Lewers last season.

The company which is to support Beale McCoy in The Echo, opening at the Globe Aug. 15, includes Johnny Ford, Eva Fallon, John E. Hazard, Edgar Halstead, Douglas Stevenson, Evelyn Carrington, Mrs. Annie Yeamans, George White, Ben Ryan, Rose Dolly, Jennie Dolly, Joseph Herbert, Jr., Toots Paka, the Hawaiian Trio and a troupe of Russian dancers.

Lynn Pratt, who has been entertaining Count St. Croix de la Ronciere of France for the past month, is now at Saratoga Springs for a fortnight. After filling a special engagement at Chicago Mr. Pratt will begin rehearsals in a new play to appear on Broadway.

Victor Moore and his company, under the direction of Messrs. Lederer and Frazer, will begin the new season at Grand Rapids Aug. 22 in the Powers Theatre

of that city. From Grand Rapids Mr. Moore will tour to St. Louis, Cincinnati and other cities, and eventually succeed Carle at the Cort. The date of this succession will depend upon the success of Jumping Jupiter at the Cort.

A musical comedy entitled *A Happy Night* has been purchased from Sydney Rosenfeld by H. H. Frazer for production next season. He also has two new dramas.

Governor Draper's son Bristow, and his wife, who was Queenie Sanford, the actress, have gone back to Hopedale to live. The young man proved by his experience up in Vermont that he could make a way for himself, and now there has been a complete reconciliation.

After a second week at Hammerstein's Roof Garden, Jack Johnson will go to Covent Garden, London.

Rosina Zaleska was married June 1 to Floyd W. Moore at the Church of Transfiguration in New York City. Miss Zaleska, who has been appearing in vaudeville, will begin her first starring tour about Sept. 15, using *La Belle Russe*, *Resurrection* and *Sorceress*.

Edward Barton has been re-engaged by Dr. Harry March for the Nancy Boyer company for character parts and stage manager. This will be Mr. Barton's fourth season under Dr. March's management.

Edna A. Clark, niece of the late P. T. Barnum was married to C. A. E. King at San Francisco, Cal., on July 7, and left there for Los Angeles the next day. The wedding was attended by only the most intimate friends and relatives.

Adeline Raffetto, who became the wife of Otto J. Crossfield on July 8, at Oakland, Cal., will spend most of her honeymoon in Colorado, returning to Oakland late in the Summer, where all arrangements have been made for future residence.

Caroline Franklin, a well-known stock leading woman, and William Wilson have entered partnership under the name of Wilson, Franklin and Company to play the comedy sketch of the prize ring, *A Knight of the Ring*.

Arthur Byron has been engaged to play the Blackbird in Charles Frohman's production of *Chautauque*. Other members of the cast besides Maude Adams are Edwin Arden, Dorothy Dorr and Margaret Gordon.

The Russian bass, Leon Sibirakoff, has been released from the Russian Imperial Opera House at St. Petersburg to appear in Boston. Director Russell of the Boston Opera has been trying for over a year to bring this about. His success is due to the assistance of the Russian ambassador at Paris, whom Mr. Russell met in Claude Debussy's house.

Bernard Daly, who starred last season in Sweet Innisfallen, will appear the coming season in Old Limerick Town under the management of W. J. Counihan and Al Caldwell. He will go over the Stair and Havlin Circuit to the Pacific Coast.

Henry B. Harris has engaged Shep Camp for Robert Edison's company in Where the Trail Divides; Frank Mills, Richard Sterling and Joseph R. Gary for Elsie Ferguson's company in A Matter of Money; Austin Webb and Jane Sydmuth for Helen Ware's company in The Deserters; Stanley Woods for Edgar Selwyn's company in The Country Boy, and Jane Marbury for Wallace Edginger's company in Bobby Burnit. The Deserters will open at the Hudson Theatre; The Country Boy, after a brief tour, comes to the Savoy.

Owing to a previous contract Marguerite Clark left the cast of Baby Mine in Chicago, July 16. Marjorie Wood, leading lady for William Collier last season, has taken her place. Miss Clark is to fill a Summer Stock engagement in St. Louis, during which she will play Peter Pan.

The Doherty Sisters sail on the *Maestric* for a limited engagement of three months in England. While abroad they will purchase material for their next season. They will have a new act for next season.

Nesta De Becker has signed with Chauncey Olcott for the boy's part in Mr. Olcott's latest starring vehicle, open-

ing the latter part of August in Asbury Park, N. J.

Lillian Lorraine, of The Follies of 1910 at the Jardin de Paris, was making her way across the dark stage to her dressing room in search of a ring she had left there, when she fell into the open tank used in the diving act. Frank Torpey, a stage hand, valiantly played the ubiquitous hero and towed Miss Lorraine back to terra firma.

The steamship companies report that owing to the Passion Play, which is being given this year at Oberammergau, the number of people sailing this year far exceeds the number that sailed last year. The seating capacity of the amphitheatre at Oberammergau is taxed at every performance. Extra representations each week have also been arranged.

Charles Marks' musical comedy, *Three Million Dollars*, will open at Atlantic City on July 25, and after a run in Boston will come to New York. The cast includes Juliet, May Boley, Louis A. Simon, Mark Smith, Dorothy Brenner, George Lydecker, Arthur Conrad, Carolyn Gordon, Grace Griswold, Frances Alain, George Barbier, Georgie Olp, Julia Eastman, Abraham Adams and George E. Romain.

Georgia Caine is under contract to the Shuberts for a prominent role in a new musical production.

Louis Hallett has been seriously ill since the first of the month with an attack of stomach trouble. He is stopping with friends in New Jersey.

Beulah Poynter received a decree of absolute divorce on July 6 from her husband, Burton Nixon. In August, under the management of Burt and Nicolai, she will open in a new play, *The Little Girl That He Forgot*. She will be supported by John Bowers, Joseph Kelvin, Edwin Dale, Charles Phipps, Edwin Levin and Nettie Loudin. Harry J. Jackson will manage the company and Oliver Martell will be in advance.

Mr. and Mrs. Jack Ellis (Helen Castle) have been re-engaged by Henry B. Harris for the coming season. Mr. Ellis for Miss Ware's new play, *The Deserters* and Miss Castle with *The Third Degree* company. Mr. and Mrs. Ellis recently received a flattering offer from the well-known English manager, Herbert Sleath, to appear at the Lyceum Theatre, London, in a revival of *A White Man* (The Squaw Man).

Frank Dawson, the author of several successful one-act plays, has just completed a three-act comedy-drama for Pauline Eckhardt, who will star in it the coming season.

The Alaskan, which is now in its forty-ninth week, under the personal direction of William P. Cullen, was the attraction at the Walker Theatre, Winnipeg, Man., during the Exposition, July 11 to 16. Manager Cullen has decided to continue the tour on into next season. Richard F. Carroll and Gus C. Weinburg are still featured, and practically the same excellent organization which opened the season last August remains intact. Wallace J. Derthick is business manager.

Edward Castano has signed for the coming season with Lew Fields for one of the principal roles in *The Midnight Sons*.

George Drury Hart has been engaged by the Shuberts to play Hancock, the part originated by Tully Marshall in *The City*.

Fannie E. Johnson, whose tour in Her Dark Marriage Morn closed early this Spring, will be seen next season in a new play of Russian political life as yet unnamed. Miss Johnson was under the able management of W. F. Maun the past season.

Newcomers in The Follies of 1910 at the Jardin de Paris are the California Rag Singers, Taylor, Kransman and White.

John Whiteley, who is now making his home at Racine, Wis., is spending a few weeks in New York with headquarters at the King Edward Hotel.

Eileen Mary Warren Anglin, daughter of Timothy Warren Anglin, and sister of Margaret Anglin, was married on the morning of July 11 to Lieutenant Charles Thomas Hutchins, Jr., U. S. N., son of Rear Admiral Charles T. Hutchins, U. S.

N., retired. The ceremony in the Lady Chapel of St. Patrick's Cathedral, New York, was performed by Rev. Father Gleason, chaplain of the Atlantic Squadron.

The Aerial Lloyds, comprising William Lloyd, Robert Eagle, Harry Wendler and Kitty Boyer, Julius Lee of the Lee and Delmore Troupe, and Ernest, Eddie, Charles and Isaac London, known as the Four Londons, are rehearsing at Reading, Pa. The Four Londons are scheduled for a tour through Europe in the near future. All are Reading boys.

Henry W. Savage will produce Puccini's new grand opera, *The Girl of the Golden West*, David Belasco's play, next season. The production will be made in English.

Zelda Sears, who has been appearing in the stock company at Elitch's Theatre, Denver, Colo., left that company July 9 and has returned to New York. Miss Sears' final appearance with the company was as Mrs. Bingham in *The Commanding Officer*.

Oscar Hammerstein, Thomas Nelson Page and other persons of note arrived on the *Lusitania* on July 14.

Gossip has coupled the names of Mary Mannering and F. W. Wadsworth of Detroit. Both Miss Mannering and Mr. Wadsworth, however, have denied the engagement.

On the charge of Mrs. Carrie Lee last June, Jeanette Lowrie, an actress, was arrested for negotiating a loan on a pawn ticket for a diamond necklace. After adjournment and delays of other kinds, Mrs. Lee's counsel announced on July 14 that the dispute had been satisfactorily settled. Miss Lowrie was freed.

In trying to separate two belligerent dogs, Naham Franko, orchestra leader at Long Beach, was bitten on July 14. He went to the Pasteur Institute for treatment.

Beatrice Bruner, recently understudy to May Whelan at the Gaiety Theatre, London, will appear next season at Daly's. She denies the rumor of her engagement to young Jay Gould.

Immediately after the close of The Fortune Hunter at the Olympic Theatre, Chicago, Laurette Taylor will appear there. Her last success was J. Hartley Manner's comedy, *The Girl in Waiting*, in which she will continue another season.

George M. Cohan's own theatre at Broadway and Forty-third Street, will be ready for occupancy on Sept. 15. The Cohan family open the theatre about Oct. 1 with a new Cohan musical play. Tom Lewis and Emma Janvier will also be in the cast. The chorus numbers sixty.

The Outsider, Winchell Smith's new comedy, to be produced by Cohan and Harris, is now under rehearsal.

The Member from Omark, by Augustus Thomas, will open at Detroit on Sept. 5 under the management of Cohan and Harris.

High Life in Jail, a musical farce by Walter Hackett, Ren Shields and P. D. de Coster, will open at the Hackett Theatre in the middle of August. Charles Ross will star in the production, supported by Louise Langdon, Ray Cox, Frank Bryon, Sam Edwards and Zelda Sears.

Frank Morrison, secretary of the American Federation of Labor, addressed the International Alliance of Theatrical Stage Employees of the United States and Canada in Washington, on July 12.

Alfred E. Aarons and Louis F. Werba will star Harry Kelly indefinitely. His first play under this management will be Deacon Flood, a musical comedy by George Totten Smith and Alfred E. Aarons.

Nat Goodwin in The Captain, a farce by George Broadhurst, is announced for the New Amsterdam Theatre in October. The author and the actor are now in conference at Mr. Broadhurst's home in Los Angeles, where Mr. Goodwin is visiting after his trip to Reno. The actor will also revive Rip Van Winkle, Lend Me Five Shillings and The Rivals.

Beatrice Ingram plays a return engagement at the Fifth Avenue Theatre next week, for the second time within five weeks. Miss Ingram's success and popularity need no further comment.

IN THE WARRING CAMPS

Developments in the Theatrical Controversy During the Week—Henry W. Savage with the Independents—How It Was Brought About—Charles Frohman on the Small Manager, and a Response.

The past week has shown significant developments in the contest between the opposing forces in the theatre.

On Tuesday night last statements were issued by the parties in interest. This came from the offices of Klaw and Erlanger:

"On June 23, shortly after his return from Europe, Henry W. Savage issued a statement to the newspapers in which he said that hereafter his attractions would book direct with the National Theatre Owners' Association wherever the Syndicate, represented by Frohman, Klaw and Erlanger had no theatres, but otherwise he would book with the Frohman, Klaw and Erlanger theatres. In other words, as several of the papers put it, he was going to be on both sides.

"This was in direct contradiction of the statement signed on May 31 by him, David Belasco, Charles Frohman, Henry B. Harris, Frederic Thompson, Charles Dillingham, Cohan and Harris, Joseph Brooks, A. H. Woods, Joseph M. Gaites, Augustus Pitou, Klaw and Erlanger, F. Ziegfeld, Jr., Daniel Frohman, Henry Miller, Harry E. Mittenhall and Brother, A. S. Stern and Company, Maurice Campbell, George W. Lederer, Joe Weber, The Kirke La Shelle Company, Wagenhals and Kemper, William Harris and Jesse L. Lasky, stating that none of the attractions named in the list therein set forth would be booked through any of the various agencies comprising the National Theatre Owners' Association, but that the time would be booked as heretofore through the offices of Klaw and Erlanger.

"Mr. Savage's declaration was held in abeyance until the return to this country of all the parties interested.

"On the arrival of Mr. Frohman and Mr. Dillingham from Europe on Friday, July 8, a conference of producing managers was held, and on Monday, July 11, Mr. Savage was notified that his position was untenable and that he would have to book exclusively with the National Theatre Owners' Association."

Mr. Savage's statement was to this effect:

"I have definitely and absolutely severed all connection with the theatrical Syndicate, and my attractions will not appear in any house owned or controlled by that organization. My reason for this radical step is because I claim the privilege of offering my goods in the places that seem best suited to my interests and those of the public at large, and because Messrs. Klaw and Erlanger are unwilling or unable to fulfill the agreement recently made with them by me, which stipulated that my productions should play in the Syndicate houses wherever they happened to have theatres, and in those controlled by members of the National Theatre Owners' Association elsewhere.

"After making that agreement I contracted to play the houses of the members of the National Theatre Owners' Association, laying out the routes in accordance with the time already assigned for my attractions by Messrs. Klaw and Erlanger in the Syndicate houses. But when it came time to make detailed contracts with the individual theatres booked by the syndicate delay followed delay, although upon my demand that Messrs. Klaw and Erlanger declare once for all their intentions and position, I was assured that absolutely no change had been made, and that the delay was merely an accident of the business. This was within the past week.

"On Monday, for the first time the further excuse was made that the other producing managers for whom they act as booking agents were unwilling that I should have the right to book where I deemed best, and that such a course was not to be allowed. Inasmuch as my booking arrangements had always been with Messrs. Klaw and Erlanger, and not subject to the approval of my competitors, it only remained for me simply to withdraw from all relations with the Syndicate and its allies. By mutual consent this was immediately effected, all necessary papers having been signed and exchanged to-day.

"My attractions will, however, be offered to the playgoing public in every city and town of theatrical importance throughout the country, and I shall specifically book my contracts with the mem-

bers of the National Theatre Owners' Association.

"In presenting my attractions I shall not have to resort to the use of tents, barns, lofts, or other queer expedients, but shall have the use of the commodious and comfortable regular playhouses in all instances."

A. L. Erlanger responded to Mr. Savage's statement as follows:

"The statement in some of the newspapers to the effect that I had sanctioned Mr. Savage's attitude in attempting to straddle both sides of the situation is false. I do not desire to get into any controversy with Mr. Savage on the subject, but if he wants to get into one with me and it becomes necessary I shall plainly state what did occur in this office during the interview he had with Mr. Klaw and myself on Monday and Tuesday, and which led to his 'time' being stricken from our books.

"In the meantime the theatregoers in the one-night stand territory and elsewhere know now that the men who signed the agreement of May 31 do not intend to book their attractions except through the offices of Klaw and Erlanger. The attitude taken by the producing managers of the country confirms this."

Charles Frohman last week defined his position. He issued a statement that "the so-called Independent movement is nothing but the self-interested attempt of a group of town managers to dictate to play producers, whose stars and attractions are the only reason for the existence of the very theatres who wish to control the theatrical business in America."

"In the present so-called situation," he says, "all I find there is to talk about are some towns where there are big little managers who foolishly believe that it is a great thing to tell the producing managers that unless they come to their prayer-meeting gatherings and walk along their streets, there ain't going to be no more theatres for them."

"Now, in what I have to say I speak only because I like the public of these towns. I am bored with the big ones. They can only give you long runs and great successes. The big little managers don't understand the joke. They think that we all come to their towns to visit them personally. But that is not the fact. We do not visit the managers of these towns. We visit the public of these towns.

"As far as I am concerned I do not care anything about these town managers. I consider them all my servants, just as I am a servant of their public, and we are going right on to play their towns when and where we like, because we are not going to have their public, through the foolishness of some big little managers, lose the entertainments we have to give them.

"I only wish to speak to the public of these towns and assure them that, the poor little gentlemen that manage their poor little theatres will not deprive them of seeing our plays and our players. I play my attractions only with the theatres that are a part of our system, just like the railroad stops at the cities that are a part of its system, and those that do not come into my system must travel narrow gauge.

"But my plays will be produced in those towns I want to play them in just the same. I am not going to disappoint any public that looks to me for my entertainments. I will disappoint the big little managers, but I will not disappoint their public.

"I have found no difficulty in placing my plays along the Thames, the Seine, the Rhine, and the Hudson; so I hardly expect to find much difficulty in placing them along the Erie and the Missouri. The only problem in the theatrical situation in America to-day is for the big little managers of the towns to get together and find out how they can run their theatres without good attractions. It is a question of demand and supply. They must have the best that is to be had, and, of course, that means me.

"From Austria I have secured a new patent—a stage that can handle attractions of any kind and can be placed in any town or public hall. A traveling performance possible in any theatre is possible to this combination portable stage of mine, and in less than an hour after the

performance it can be packed and carried away.

"I am going to let all these big little managers close their theatres to me, but, with my new combination stage, they cannot cut me off from their theatregoers. With my portable stage I think I am going to do a lot of special good, because when I come to these towns the regular theatres will be closed, and then these big little managers will have a chance to come to see my plays that they could not previously see, because they will not be busy counting money, and, not having money, I am going to give them each two tickets free to my performances on my new Austrian combination stage.

"In the meantime these big little 'managers' will find that new theatres will be going up in these towns, and a lot of the old ones will be going up, too."

This statement inspired a response from the National Theatre Managers' Association, an officer of which said:

"Mr. Frohman seems to have a very vague conception of the purpose of the theatre owners. Why he should even suggest that his attractions or those of any other producer are or will be barred from the 'open door' theatres is a mystery. By the 'open door' policy we mean exactly what the words imply. Our theatres are open to all meritorious attractions, and we stand ready at all times to give booking for such.

"Mr. Frohman's personal agent found no difficulty in placing his own attraction, Just Out of College, in 'open door' theatres, and it is positive that the owners of those theatres are just as willing to accept Maude Adams, John Drew, Billie Burke, Ethel Barrymore, William H. Crane and other stars of Mr. Frohman, so why does that gentleman entertain such an idea that he might have to resort to a portable stage?

"There is a section in our by-laws that reads: 'Every member of this association is required to book or engage theatrical companies or attractions and to make contracts therefor only with the producing managers owning such attractions, or with the accredited representative of such producing managers. Every producing manager who operates through a representative shall be required to notify the secretary of the association in writing of the appointment of such a representative.'

"This section of the rules was adopted to prevent the creation of any monopoly in the business of booking and engaging theatrical companies.

"It must not be misconstrued by this that we refuse the attractions of any producer. The object of that rule is to prohibit any man or firm from gaining control of the theatrical situation to such an extent that it would again fall into the hands of another monopoly."

The severance of the relations between Klaw and Erlanger and Henry W. Savage results in a new schedule of bookings at the New Amsterdam and Liberty Theatres. Instead of Madame X opening the season at the New Amsterdam, Madame Sherry, now running at the Colonial in Chicago, will get the booking. At the Liberty the opening attraction will be Edgar Selwyn's comedy, The Country Boy, which Henry B. Harris is producing. This piece was originally booked at the Savoy.

Charles Frohman will secure much of the Klaw and Erlanger time that in other circumstances would have been given to Mr. Savage. Mr. Frohman says he purposes to use much of his Boston time thus secured for productions. The first of his Boston ventures will be Sir Conan Doyle's The Speckled Band, an Adventure of Sherlock Holmes. "For this purpose," says Mr. Frohman, "I shall spend my time from the middle of October until the first week in November in Boston, with William Seymour, my general stage director, who has gone to look over the stage of the Boston Theatre preparatory to producing on it such new plays as The Foolish Virgin, The Mystery of a Yellow Room and a new play founded on the story of Cinderella. I purpose to use the Boston Theatre for spectacular productions to cover territory from the East to the Middle West in the same way that I shall employ the new Blackstone Theatre in Chicago for productions covering territory from the Middle West to the Pacific Coast."

Mr. Savage announced on July 13 that he had made a contract with the Messrs. Shubert to book all his productions in theatres owned or controlled by them in the large cities throughout the country.

At the annual meeting of the Western Theatre Managers Association, held in Chicago last week, Chas. T. Kindt of Davenport, Iowa, was re-elected president and James G. Rhoda, of Kenosha, Wis., secretary-treasurer for the ensuing year.

The theatrical circuits represented were the Chamberlain, Harrington and Kindt;

WALTER CLUXTON.



The above snap-shot of Mr. Walter Cluxton was taken at the stage door of the Rustic Theatre, Riverton Park, Portland, Me., one day last week during an interval in the performance of "The Lady and the Prince." Mr. Cluxton is seen in his costume of the Prince of Mantavia.

the Crawford, Philley and Lohrung; the Central States Theatre Company; the Olendorf and Bell theatres; the Maurice C. Jencks theatres, and the Copper and Iron Circuit comprising more than 300 theatres in the Middle West, all of which signed an agreement to affiliate with the National Theatre Owners' Association, of which John Cort is president, as a subordinate organization, and their constitution and by-laws were reconstructed to conform with those of the National Theatre Owners' Association. It was also agreed to change the name of the organization to The Middle-West Theatre Owners' Association. The meeting was the largest attended of any ever held by theatre owners in this country.

The Fort Worth (Tex.) Register of a recent date said that the manager of the Majestic Theatre in that city had gone to Houston for a conference with Karl Hobbittelle, president of the Inter-State Amusement Company, in regard to the construction of a theatre for Klaw and Erlanger in Fort Worth.

FOR UNDERPAID SEAMSTRESSES.

Henry Howard Paul, an American actor who died in London, England, left \$35,542 on deposit with the Union Trust Company of New York, to be devoted to alleviating the wants of poor needlewomen. Harrison Grey Fiske and Henry Tyrell are executors. An attempt to break the will was unsuccessful, and the money will be devoted to the charity.

GERTRUDE HOFFMANN'S FAREWELL.

Gertrude Hoffmann, who arrived in New York on the Lusitania on July 15, announces that this Winter will be her valedictory to vaudeville. Her aspirations to the legitimate stage will be gratified the following year, when she will appear in a play by a French author. Her debut, moreover, will be in this country. She denied the reports of any French or English contracts.

CURRENT AMUSEMENTS.

Week ending July 23.
ACADEMY OF MUSIC—Corse Payton Stock in Brewster's Millions.
ALHAMBRA—Closed July 2.
AMERICAN ROOF—The Barnyard Romeo and Vaudeville.
ASTOR—Seven Days—37th week—290 to 297 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—7th week—48 to 51 times.
CASINO—Up and Down Broadway—1st week—1 to 7 times.
CIRCLE—Vaudeville and Moving Pictures.
COLUMBIA—Behman Show—3d week.
FOURTEENTH STREET—Vaudeville and Pictures.
HAMMERSTEIN'S ROOF—Vaudeville.
HURD AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—5th week—28 to 34 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LINCOLN SQUARE—Vaudeville and Pictures.
LYRIC—Louis Mann in The Cheater—4th week—21 to 27 times.
MAJESTIC—Vaudeville and Pictures.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Gilles—6th week—42 to 49 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

VACATION NOTES.

Where the Players Are Spending Their Vacations—Some at Home, Others in Europe.

Andrew Tombes, Jr., is spending three weeks at the home of his parents in Ashtabula, O. Mr. Tombes recently closed his engagement with The College Girl company at the Columbia Theatre on Broadway. He will join the company in the Fall for another season.

Gordon Harper, late with the Murray and Mackey Stock company, has been visiting Dale Devereaux, Jr., in Ashtabula, O., for several days.

Louise Gunning is summering at Atlantic City. Miss Gunning has played her last season in Pixley and Lunders' opera, Marcelle. She will have a new vehicle for next season.

Mr. and Mrs. Byron Chandler (Grace La Rue) have a summer home in Pelham. Their trips to the city during the warm weather are very infrequent.

Frank Daniels is at his home in Rye, N. Y.

Tully Marshall, whose long season as the dope fiend in Clyde Fitch's *The City* made a vacation most welcome, is recuperating in preparation for his next season, at Shoreham, L. I.

Among the players in Europe are William Faversham and Julie Opp, near London; Hattie Williams and Billie Burke, in Paris; Marietta Oilly, in Berlin; and Maxine Elliott, in London. James T. Powers, Julia Marlowe, E. H. Sothern, Blanche Walsh, Blanche Bates, Rose Stahl, Helen Ware, Wallace Eddinger, Hedwig Reicher, Viola Allen, Douglas Fairbanks and Donald Brian are touring Europe.

William Raynore and Mrs. Raynore (Viola Keene), little Edythe Raynore and Delmar Clark are spending the Summer at Wildwood by the Sea, N. J. They open their vaudeville season on Aug. 22.

Pauline the hypnotist toured to Detroit by automobile and was an interested attendant at the Elks' convention last week.

Mr. and Mrs. Seymour Stratton (Alice Knowland), who are resting at their summer home at Arlington Heights, Mass., entertained a house party last Tuesday, the occasion being the seventh anniversary of their marriage.

Helene L. Warde will return to New York during the last week in July. She is at present in Toronto, Can.

Mr. and Mrs. Hart (Helen Miller) are spending the Summer at their cottage at White Lake, N. Y.

G. Walter Thompson has closed a twenty-five weeks' engagement as heavy man with the Grace Hayward Associate Players, and will Summer with his wife, Fannie E. Johnson, at their home in Marshalltown, Ia.

Richard Allen is spending his vacation at his farm in Crawfordsville, Ind.

Mr. and Mrs. Harry H. Billing (Coralie Clifton) are spending the Summer at Buena Vista, Col., after a successful season in St. Elmo. They will go out next season in a new play, *Mildred*, dramatized by Ida Weston Rae from Mary J. Holmes' novel of the same name. They will continue under the management of J. G. Rae. Jed Carlton, who was in advance of the St. Elmo company last season, will serve as advance man for *Mildred*. Mr. Carlton is visiting with Mr. and Mrs. Billing. Mr. and Mrs. J. G. Rae are also in Buena Vista, making an interesting professional colony in the town.

Lewis J. Cody is a guest of Fiske O'Hara at Mr. O'Hara's Summer place in New Canaan, Conn. Lou Ripley and Ann Sutherland are also in New Canaan.

Kenneth Davenport has gone to the Catskill Mountains for a three weeks' rest before opening his next season's engagement. He has just finished a twelve weeks' stock engagement with the Travers Vale company.

Myrtle Miller, of Reading, Pa., is spending the Summer among friends in that city. She returned after a successful engagement with Byrne Brothers' *Eight Bells*.

Alice MacGowan, novelist, is spending the Summer at Carmel-by-the-Sea, California, a colony of artists. Open air dramatics is the popular form of amusement. On July 9, in a production of *Constance Skinner's David*, Miss MacGowan played the role of Astar, Princess of Amalek.

Vera M. Conway, who has been in Topeka, Kan., visiting Clara La Mar, has returned to her home in Troy, Kan. Miss La Mar closed the season with North Brothers Stock company July 9, and will open again in August. She will spend part of the Summer with Miss Conway.

Alleen Flaven is at Kansas City, Mo., for the Summer vacation. She is staying

with her parents, Mr. and Mrs. J. C. Flaven.

Dwight A. Meade, who was featured last season in *The House of a Thousand Candles*, is resting for the Summer at his home in Elgin, Ill. Mr. Meade will be featured the coming season in *The Bachelor's Honeymoon* under the management of Gibson and Bradfield.

Henry Crosby and his wife, Mabel Dillingham, are spending the Summer months at their cottage "Ad Lib," Saco, Me., where they are recreating until the opening of next season. Mr. Crosby is a well-known player of heavy roles and has been identified with representative stock companies in such cities as Chicago, Brooklyn, Indianapolis, Minneapolis and Bridgeport. He and Miss Dillingham have just closed a long and successful season with Kirk Brown's Stock company.

Mr. and Mrs. George Hermann (Marion Shirley) will spend August on the lakes in Michigan.

Josephine Florence Shepherd is sojourning at Asbury Park, N. J., during the hot spell, spending the time between auto rides and bathing.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) have gone to The Inn at Long Beach, L. I., to remain until the opening of *Is Matrimony a Failure*, with which they continue next season.

Lute Vrohman, for the past three seasons stage manager for *The Gingerbread Man*, is at his cottage on Otisco Lake, near Syracuse, N. Y.

Mitchell Ingraham and wife, Kathryn Van Esse, are resting for the Summer at their home in Indianapolis, Ind.

Howard L. Dorsay, late of the Duquesne Stock company at Pittsburgh, Pa., arrived in town last week after having spent a few weeks' rest at Atlantic City.

William Ferris, who closed a successful season on the road with Montana, has returned to town from Atlantic City, N. J., where for the past month he has been summering.

Henry Miller is spending the Summer at his farm near Stamford, Conn.

Marie Annis, leading woman of *The Soul Kiss* company (western) is at Richfield Springs, N. Y., for the Summer. James B. Moore, who manages one of the Seven Days companies next season, is at his bungalow in Lisbon, Me.

Walter E. Perkins is resting for a few weeks at his home at Bideford, Me.

John Thomas is putting in a short vacation at Fresh Water Cove, Gloucester, Mass.

W. H. Stoddard, manager of the New Opera House, Sheboygan, Wis., has been in the city recently and has gone to his home at Binghamton and will return to New York in a few weeks. Mr. Stoddard will combine pleasure with business during his stay in New York.

Carrie Lee Stoyie is spending a few weeks at Block Island, where she is enjoying the Summer season.

PANAMA LITIGATION.

Adams and Guhl, who were engaged last season in the parts formerly played by the Rogers Brothers in *In Panama*, brought suit against the Al. Rich Production Company, owners of the attraction, to recover two weeks' salary which they claimed was due them through breach of contract. The case was called in the Third District Municipal Court, Borough of Manhattan, City of New York.

It developed during the trial that Adams and Guhl had left the musical comedy at the Court Street Theatre, Brooklyn, on Saturday night without giving any notice to the management, and failed to appear for the first performance of the company at the Bastable Theatre, Syracuse, N. Y. The court dismissed the action of Adams and Guhl and rendered judgment in favor of the Al. Rich Production Company for \$148.31.

STAGE MURDER PREMEDITATED.

At a literary rehearsal at Stone Bluff, Okla., recently, Jacob Winkler was killed by Ernest Olden. In the course of the play Olden was to discharge a rifle at Winkler. That the gun was loaded at the rehearsal was at first supposed to have been an accident. Later developments point toward a conspiracy by Olden and E. D. Booker, who loaded the gun, to murder Winkler. The two men have been placed under arrest.

SHUBERTS INCREASE STOCK.

The Shubert Theatrical Company of New York certified to the Secretary of State July 14 that it had increased its capital stock from \$1,000,000 to \$1,500,000. The directors of the company are Lee Shubert, Jacob J. Shubert, George B. Cox and Joseph L. Rhinock.

THEATRICAL STAGE EMPLOYEES.

The Convention of the International Alliance at Washington—Business Transacted.

The convention of the International Alliance of Theatrical Stage Employees of the United States and Canada, held in Washington during the past week, was a busy session, as many difficult problems of an intricate and delicate nature had to be arranged, threaded out and amicably adjusted. This occupied the major portion of the six days of the stay.

An important piece of legislation was the introduction of a constitutional amendment abolishing conventions entirely, or at least having them held only once every five or ten years, which goes for ultimate action to next year's meeting at Niagara Falls.

A referendum procedure is urged as a substitute, and provides that all questions usually held up through the year for action by the convention to be referred to the locals individually for direct action instead of through delegations.

A pleasing feature of the meeting was the appointment of a committee of two, comprising John Hurley, chairman of the Local Entertaining Committee, and Edward Fleming, with power to go to Norfolk and bring to Washington as a guest of the convention John G. Williams, who was the first vice-president of the International Alliance. Mr. Williams, who is eighty years of age, is an inmate of the Soldiers' Home at Hampton, Va.

The election of officers for the coming year resulted as follows: President, J. J. Barry, Boston, Mass.; first vice-president, James Screws, Montgomery, Ala.; second vice-president, Germain Quinn, Minneapolis, Minn.; third vice-president, Charles J. Malloy, Butte, Mont.; fourth vice-president, Charles Shea, New York; fifth vice-president, Louis Thompson, Galveston, Tex.; sixth vice-president, Carl M. Taylor, Los Angeles, Cal.; seventh vice-president, Lee C. Merrill, Kansas City, Mo.; secretary and treasurer, Lee M. Hart, Chicago.

AT THE THEATRES.

ACADEMY OF MUSIC.—The Kreutzer Sonata, given last week by the Corse Payton Stock company, was the poorest offering yet made by that organization. The spirit of earnestness and insight into character which was so commendable in former productions was noticeably lacking in *The Kreutzer Sonata*. Minna Phillips did by far the best work. Claude Payton in the leading male role did nothing worthy of himself. The other members of the cast seemed to feel the heat and the entire performance lacked fire. The play went well with the audience. This week, *Brewster's Millions*.

PLAZA MUSIC HALL.—King Dodo was well sung and acceptably played last week by the Aborn Comic Opera company. Robert Lett was an acceptable King Dodo, but suffered in comparison with still lingering memories of Raymond Hitchcock. Ada Meade had Cheridiah Simpson's old role of Piola and proved herself a most capable songstress. In the soubrette role Dorothy Webb was not only satisfactory but was excellent. Miss Webb sang well but danced better. One watched for her entrances. John Phillips, though vocally capable of the role of Pedro, showed but little interest or warmth in his work. The chorus was well drilled and sang as well as any chorus in the usual musical comedy production. How such an even production can be made by a stock company which changes its offering weekly is a matter of wonder. Excellent staging and lighting effects helped much to the general success of the piece. The theatre closed Saturday night for the Summer.

NEW AMSTERDAM.—Girls continues the much-patronized warm weather attraction on the New Amsterdam Roof.

JARDIN DE PARIS.—F. Ziegfeld's revue, *The Follies of 1910*, still holds favor with hot weather theatregoers. Mr. Ziegfeld weekly adds new features to his revue, thus keeping it fresh.

ASTOR.—Seven Days now has the enviable reputation of having outlined every other straight drama on Broadway.

LYRIC.—Louis Mann closed here in *The Cheater Saturday* night.

BROADWAY.—The Summer Widowers at the Broadway is enjoying satisfactory patronage. Like *The Midnight Sons* last year the Summer Widowers this year is filling the necessity felt by Summer visitors to the city.

CASINO.—Up and Down Broadway with Eddie Foy and Emma Carus came to the Casino last night. The play will be reviewed next week.

DANIEL ARTHUR BACK.

Daniel V. Arthur, after a tour of six weeks in Europe, arrived in New York last week. While abroad Mr. Arthur visited the leading theatres in London, Paris, Vienna and Berlin. According to Mr. Arthur's present plans Marie Cahill will open in this city early in the Fall in a new musical play now being written for her by Avery Hopwood and Silvio Hein, and De Wolf Hopper will begin his road tour in *A Matinee Idol* early in September. The American tour of Weedon Grossmith in Mr. Freedy and the Countess, with the same company and production as seen at the Criterion Theatre, London, will begin at Montreal the latter part of September, and after playing two weeks in Canada Mr. Grossmith will appear in New York City for a run. Two new plays by American authors are also to be produced by Mr. Arthur prior to November, one a farce, *The Cave Man*, by Gelett Burgess, and the other a dramatization by Cleveland Moffett of his novel, *"Through the Wall."*

METROPOLITAN IN DRURY LANE.

Giulio Gatti-Casazza has announced from Ferrara, Italy, that a London season will be given by the Metropolitan Opera company at Drury Lane, unless objections are raised by the Metropolitan stockholders. Plans include a list of fifteen Italian operas under the direction of Toscanini. A few operas given in Paris cannot be repeated in Drury Lane, as Covent Garden has the exclusive right to London production. The casts will include Melba, Alda, Farrar, Caruso, Amato, and Chabapine. In return for this, Thomas Beecham will be permitted to bring an English company to the Metropolitan.

Encouraged by the Parisian success this Summer, Gatti-Casazza contemplates another similar engagement next year, which would include Caruso in *The Girl of the Golden West*.

WANING VAUDEVILLE SEASON IN MICHIGAN

Vaudeville theatres in Kalamazoo and Battle Creek close on July 30, the closing date for all Michigan houses outside of Detroit.

The Michigan Vaudeville Managers' Association open all houses in their circuit early in August. In Sunday towns the new bills will be put on on that day. Most of the houses will run fourteen or seventeen performances a week. All bookings are through C. S. Humphreys, of the Western Vaudeville Managers' Association.

W. S. Butterfield, general manager of the Bijou Theatrical Enterprise Company, has acquired F. W. Bryce's interest in the Bijou Amusement Company, which controls the Jeffers and Bijou Theatres in Saginaw. He is at present in New York looking after vaudeville bookings.

BROOKLYN ELKS GO TO DETROIT.

Brooklyn Elksdom, represented by Lodge No. 22, left Sunday morning, July 10, for Detroit, where the annual reunion and convention of the Grand Lodge is being held. The main object in attending the convention is to bring about the election of William J. Buttlug as grand exalted ruler; to whose efforts is due the premier position in the fraternity's circles held by the Brooklyn lodge. Following the adjournment of the convention they will leave Detroit on the steamer Western States for Buffalo. After several hours in Buffalo and a trip to Niagara Falls, the party will board the steamer Rochester, which will land them at Alexandria Bay and the Thousand Islands early next Sunday.

THAT WESTERN FREEDOM.

James J. Moran, antecedents unknown, and Bernard J. Nallen, just off a cruiser, met casually in an Oakland saloon in California on July 8. Nonchalantly borrowing a diamond ring, value one hundred dollars, and tickets to a box in the Orpheum Theatre, James left Bernard occupied at the saloon. Presently repenting of his generosity, Bernard decided he wanted his presents back, and called a detective to witness his purpose. The two found James enjoying the performance at the Orpheum. He was invited to attend the next session of court.

BLAZE IN THEATRE FRANCAIS.

During the last act of the performance on July 12 at the Theatre Francaise, Paris, the curtain caught fire. No amount of reassurance could hold the spectators, who fled from the house. The play was finished before an empty auditorium.

THE ACTORS' SOCIETY

AFTER [ONE WEEK'S SLUMP THE BODY RESUMES ITS NORMAL ACTIVITY.

Harry English Has Not Forsworn The Devil, but Frederick R. Seaton Has Forsworn Management—John Cumberland the Latest Author-Actor—Gossip of Members.

A mistake was made in this column last week in announcing that Harry English had left The Devil, the Servant and the Man, to play with a stock company. Proof of this mistake is that Mr. English is playing this week at the Fifth Avenue Theatre in the above mentioned sketch. Mr. English is winning much praise for his careful and really gruesome interpretation of the part. The sketch, one of the most unusual and interesting sketches seen this season, has the further advantage of being played by three capable men, of whom Mr. English is by no means the least interesting.

Frederick R. Seaton, who entered the field of producers this Summer by sending out two vaudeville attractions, as announced in this column before, is back in town, but refuses to tell how much he lost. However, there is no doubt that this portrayal of Indian characters is glad to give up his career as manager in favor of acting himself. Under present arrangements for the coming season he will reopen in the headline Indian novelty sketch, A Modern Pocahontas, under the management of Pat Casey. It will be remembered that Mr. Seaton played over the Orpheum Circuit during the season of 1908-1909 in this sketch, securing the most favorable press comment as well as praise from the managers along the route. The reason for Fred's very lugubrious appearance when The Mission man met him on Broadway the other day is now plain. But cheer up, Fred, even if you didn't prove the "great American manager," remember you are the great Indian character actor—and don't forget you still have friends on Broadway who expect at least a bow of recognition.

W. Leonard Howe has sent us a picture of the Strand, with the good news that he will return soon from his sojourn across the pond.

Charles Bradshaw has just returned to New York after a very pleasant vacation of nine weeks at his summer home in Wolcott, N. Y. The call of Broadway was heard as far away as Wolcott, and Bradshaw couldn't resist. Hence his return in the middle of this hot spell. However, Mr. Bradshaw assures us that he had no idea that we were suffering such intense heat.

The first performances of John Cumberland's new play are being given this week by the Polt Stock company at Worcester, Mass. The play is entitled The Suburbanites and is a satire of life in the suburbs. The scenes are laid in a New Jersey town near New York. Those who have read the play say that the town is Maywood, N. J., where Mr. Cumberland lives, and that the characters are prototypes of his neighbors.

Frances McHenry, who has been playing leading roles this Spring and Summer with the Majestic Stock company, Johnstown, Pa., has been engaged to play with the Princess Stock company at Des Moines next season. The managers, Gatchell and Gilbert, made a special trip to Johnstown to see her and immediately engaged her. Miss McHenry has made a great personal hit and artistic success in Johnstown. Her manager predicts that she will repeat it in Des Moines.

A. Hylton Allen and Mrs. Allen (Helen Kelly) have been engaged by the Shuberts to support Maxine Elliott next season. Mr. and Mrs. Allen are rejoicing over their good fortune in securing a joint engagement.

Albert Roccardi is spending his time between New York City and Congress, N. Y. While away from the city he is engaged mostly in fishing. As a result none of his friends need have an excuse for not eating fish on Friday. On that day Roccardi usually lands in New York with enough fish to supply all his friends. He takes advantage of his time in town to attend to business matters before returning to Congress for another supply of fish.

Friends of Harold Hartsell will learn with pleasure of the advent to the Hartsell home of a fine baby boy. The anniversary of his birth will be celebrated each year, together with the anniversary of the birth of this nation, as he was

born on July 4. He has been named Harold Malcolm. Both Mrs. Hartsell and the boy are getting along excellently. Congratulations, Harold.

John D. O'Hara will return to New York about July 26 having had a very pleasant and successful season with the Newell Stock company at St. Paul, Minn. Murray Woods is enjoying himself at Mt. Clemens, Mich. The Elks' convention at Detroit is the cause of his journey to the Michigan city.

H. Nelson Morey, secretary of the society, reports that the past week has been an unusually busy one, a striking contrast to the previous week, which was the quietest of the year. The business of registration and placing players has begun earlier this year.

THAT JEWEL, CONSISTENCY.

"It was estimated some days ago," said the New York Times, in an editorial last Saturday, "that American Governmental bodies of various sorts representing a population of 25,000,000, had taken action against the exhibition of the prize-fight pictures. Yet it was reported yesterday that the law officer of this city was unable to find any law by which action of that nature can be taken by the Mayor. And he had previously declared that his administration would be one of law, and not of his personal preferences."

"That seems to put it squarely up to those whose patronage is necessary to make the exhibition of the pictures worth while," adds the Times. "London has set us an example of what may be done in a case where there is no lawful expression of public opinion. Its County Council voted that the exhibition is 'undesirable,' and it is thought that this formal condemnation will suffice to prevent the exhibition. If not, it is declared that the temerarious defiers of a mere expression of official condemnation will have trouble when they seek a renewal of their licenses."

It was but a short time ago that the Times was boasting almost daily about the verity and detail of its anti-fight news, contributed largely to its columns by John L. Sullivan, an expert. And he detailed for the Times—whose legend, "All the news that's fit to print," has become a jest—the battle itself in realistic fashion.

If it was lawful and moral and refining to print all these details from the pen of a pugilistic master, pray how is it unlawful, immoral and debasing to show the pictures of the fight?

THE GREAT NAME.

By special arrangement with Henry W. Savage the Hunter-Bradford Players on July 18 gave the first performance in America of The Great Name, an adaptation by James Clarence Harvey of the comedy of sentiment of the same name recently produced in Berlin and Vienna. The German authors are Victor Leon, librettist of The Merry Widow, and Leo Feld. The play will be seen on Broadway under the Savage banner within a few weeks. The cast was: Josef Hofer, Henry Kolker; Robert Brandmeyer, Burke Clarke; Rupert Lang, Eugene O'Brien; Ludwig Manhard, Frederick Tiden; Director Wigand, Walter Hitchcock; William Sommers, Frank E. Lamb; Tristan Brandmeyer, Arthur Hoyt; Romney, Arthur Hoyt; Hubert, Arthur Hurley; Weltman, T. V. Morrison; Frederick, Richard Cushman; Stephanie Dellus, Margaret Greene; Clara Brandmeyer, Frances Gaunt; Isolda Brandmeyer, Marion Lorne; Mrs. Hofer, Helen Tracy; Baroness Rodeck, Viola Leach; Anna, Edna Ross.

BAKER AND CASTLE'S ENGAGEMENTS.

Harry L. Minturn, who last season made a favorable impression in the part of Latimer in In the Bishop's Carriage, has been re-engaged for the coming season. Isabel McGregor, who had the part of Princess Yette in the Southern Graustark company, will be transferred to In the Bishop's Carriage. Baker and Castle have signed Alfred Swenson for the part of Grenfell Lorry, Billy Lackaye for Sitaky, Chrystal Benson for Princess Yette and Lorie Palmer for Countess Dagmar in Graustark.

BURR MCINTOSH TO STAR.

William A. Brady will star Burr McIntosh this season. This past season Mr. McIntosh played Senator Langdon in A Gentleman from Mississippi, the part played by Thomas Wise in the No. 1 company. At present Mr. McIntosh is giving a monologue entitled A Midsummer Night's Dream, opening at a Summer hotel in Manchester, Vt., July 15.

MARTIN BECK RETURNS.

Among the many theatrical people who returned from Europe last week was Martin Beck, the vaudeville manager. Mr. Beck reports the addition of nine new theatres to the circuit formed abroad under the corporate title of Variety Theatres Controlling Company, in which both M. Meyerfeld, Jr., and he are interested, and which affiliates with the United Booking Offices, the Orpheum Circuit and the Kohl and Castle theatres in this country. A new theatre will be built in Berlin at once, following plans which were approved by Beck, Butt, Meyerfeld and De Frece early in June. With this theatre in operation in the German capital the company will have theatres in London, Paris, Liverpool, Glasgow and Berlin, as well as in every important provincial town in Great Britain and on the Continent.

Among the foreign artists whom Mr. Beck has secured for this country are Ada Reeve, a London Music Hall comedienne; Gaby Delys, a Parisian actress; Anne Dancrey and Mlle. La Pia, who has been appearing at the Palace Theatre, London, in a dance called The Sea Nymph. He also arranged for the reappearance in this country of Cecelia Loftus and Alice Lloyd.

A POPULAR RAILROAD MAN.

Charles W. Foy, who directs the railroad destinies of every theatrical company that touches the Southern Pacific Railroad, arrived in New York from San Francisco the other day, and has not only attended to business, but has not allowed the social side to be left entirely in the background.

Mr. Foy is known personally, or at least known of, by every theatrical manager or agent of prominence in the entire United States, for a visit to San Francisco is not complete without a railroad itinerary over the Southern Pacific Railroad prepared by him, and many a manager who has been a stranger on the Coast has him to thank for innumerable suggestions regarding the best towns to fill open time in, and the help he has given them in using his personal endeavors and hours of work overtime to aid them. No more popular theatrical man can be found with any railroad in the United States to-day, so it is not to be wondered at that Mr. Foy was unable to accept all of the entertainment offered him by his friends in New York. He left on Monday direct for San Francisco, and will be back at his desk again on Monday, July 25.

FORREST HOME NEWS.

Mrs. Samuel Charles, a silver-haired veteran of the profession, joined the little family of retired players at the Edwille Forrest Home on July 13. This fills out the full complement of residents at Springbrook—eleven in all—three men and eight women.

Andreas Hartel, Sr., superintendent of the Home, has been enjoying a two weeks' vacation with his eldest daughter, Mrs. Mahlon Hutchinson, at her beautiful country house, "Ashwood Farm," Devon, Pa. He had a merry time with the two youngsters—his grandchildren, Mistress Edith and Master Hutch—under the grand old trees that beautify one of the prettiest places in Devon.

BELLE ELMORE.

The discovery of a woman's body in the cellar of a house at 50 Hildrop Crescent, North London, England, has aroused much comment. The body is supposed to be that of Belle Elmore, an American actress, who with her husband, Dr. Harvey H. Crippen, occupied the house. Although Belle Elmore disappeared last February, the continued residence of Dr. Crippen silenced suspicion, although it did not divert inquiry. In July Dr. Crippen also vanished, and a search of the premises was made, resulting in the discovery of a woman's body buried in the cellar. At last accounts the husband had not been found. Belle Elmore was not prominent on the stage in this country.

NO FIELDS-SHUBERT QUARREL.

Rumors afloat on Broadway to the effect that Lew Fields and Lee Shubert had quarreled about the production of Up and Down Broadway at the Casino Theatre last night have been emphatically denied by Mr. Fields. The story was that Mr. Fields objected to the production of Up and Down Broadway in New York on account of his Summer review, The Summer Widowers. Mr. Fields asserts that he and the Shuberts are joint owners and producers of Up and Down Broadway. The Summer Widowers and Tillie's Nightmare.

PENCILED PATTERN.

It seems as though the "big time" is getting smaller and the "small time" getting larger.

The George M. Cohan Theatre is nearly complete and there is not an American flag anywhere to be seen on it. What's the matter? Is it possible that George is going back on his old friend?

People going westward last week were surprised to notice the excited condition of Buffalo. However, the trainmen explained that it was caused by Barney Bernard and Lee Harrison, who were playing at Shea's Theatre, and the otherwise quiet Buffalo folk broke all kinds of speed records to get a peek at them.

Everybody you meet this time of the year tells you that they are "going to be featured" with something or other. In a couple of months they'll all be back.

If Loney Haskell don't look out he's liable to get an automobile. If he does Leach Cross will give up paying fare on the street cars.

A Boston minister says he thinks actors are really human. Very nice of him to say so. If he ever caught some of them eating he'd believe it without any trouble.

As smart as the people are who put the Agency Bill through, it seems as though none of them know exactly what it all means, meanwhile the agents are going along wearing the same old smiles and never even think of worrying. And you can paste this in your hat—their bank books will not be any thinner a year from now either.

Jim Corbett tells an awful nice story of how Jeffries lost the fight. It satisfies every one—except those who bet on "the hope of the white race."

A reader of our column, Maurice Drew by name, writes us saying "That pugilistic affair at Reno was very much on the 'J.' J. J. and J. J. Quite right, Maurice, and also very much for the 'Jay'."

Now that Huber's Museum is closed for good, what will Hammerstein do for novelties? Also, what will a great many other people do for a whole lot of things? Shall the freaks be kept out of New York? Here's another chance for William Randolph Hearst to do something for the "common people." He can build another museum.

The "open door" isn't half as important to us as the "side door." (Deep stuff.)

Nobody asked us to, but we thought we'd suggest a few men who might make good candidates for President in case Roosevelt does not care to run. How about "Zit," Harry Mountford, E. F. Albee, Wolfe Gilbert, Lester Mayne, Al Piantadosi, John Cort, Abe Erlanger, Maurice Shapiro or Fred Fischer? Take your pick.

Managers are notified not to book Kaiser Bill of Germany. He is doing a copy act. When he heard that Roosevelt was an editor he announced his intention of becoming one, also. If you need any column-writers, Bill, let us know.

A newspaper article is headed "Rockefeller's Solution of the High Cost of Living Problem." Get that? "Rockefeller's Solution!" It ought to be very easy for him to solve it, but we can't do it.

Black Hand Note: Johnson was held over at Hammerstein's this week.

Martin Beck is to have a house in Berlin. It is doubtful if Frank Fogarty's monologues would be a hit over there.

Marshall Montgomery, who every one says is the most marvelous ventriloquist vaudeville has ever seen, is all booked up for next season. He will also go to London next Spring. Marshall eats, drinks and smokes while his "dummy" is talking and finishes his act by having his "dummy" whistle. That's certainly going some.

There are a few vaudeville acts laying around that have not been grabbed up by musical-comedy managers.

Garry Owen, who is known as "The World's Greatest Child Artist," is going to do a monologue next season. Since he was four years old he has been featured with sketches.

What will this season bring forth? Last year it was electric doctors and the season before hypnotists, while the season before that Salome dancers got all the billing.

Marcus Lowe is going to have twenty-five acts on one bill at one of his new houses. Well, out of twenty-five, there ought to be one or two good ones.

Start the season right by not telling any one but yourself how good you are. THOMAS J. GRAY.

NEW THEATRE TROUBLE.

Walter J. Bullwinkle, paymaster at the New Theatre, has unaccountably disappeared with nearly a thousand dollars of theatre funds. On Friday, July 15, he drew \$1,100 from the bank to pay the workmen engaged in Summer alterations in the building. A small part of this money was paid out; the rest, which should have been deposited in the safe, cannot be found.

Bullwinkle's reputation has been of the best for efficiency and reliability. In the Autumn he was to have been made auditor. For this reason authorities at the theatre are inclined to explain his absence as the result of an accident. Meanwhile all search for the missing man, who had left no address at the theatre, has been in vain.

MURPHY AND NICHOLS TO STAR.

George H. Brennan announces that the attractions under his management for the season of 1910-11 will include *The Sins of the Fathers*, a drama of the new South, by Thomas Dixon; *Bill Truett*, a comedy by Lee Arthur and Mr. Brennan, founded on the latter's story, in which W. H. Murphy and Blanche Nichols will be featured; *The Clansman*, which will inaugurate its sixth season in September, and a revival of the Pollock-Dixon play, *The Traitor*, which was produced three years ago and will receive its first New York presentation in November. Two other plays by American authors will be announced later.

THE MAXWELL-HALL PLAYERS.

Gertrude Maitland, who has been featured with the Maxwell-Hall permanent stock company, at Cedar Rapids, Iowa, since last May, has become the most popular leading lady that city has had in years. She was especially well received in such parts as *Camille*, *East Lynne*, *Lady of Lyons* and *Sapho*. This company will leave for Terre Haute, Ind., opening there July 24 under the personal direction of Jefferson Hall. Mr. Hall is negotiating for a permanent stock house in one of the larger Eastern cities, where Miss Maitland is very well known. The stock season is for late next Spring.

MORE THAN PROFESSIONAL COURTESY.

The members of the company playing *A Bachelor's Romance* at the Grand Opera House in St. Paul, Minn., took a pleasing and unique way of thanking their stage manager, William Bernard, for his kindness. On a recent evening after the second act the curtain arose almost immediately showing the entire company surrounding a very surprised manager. Mr. Bernard was so embarrassed by the suddenness of the event that he could do little more than express his thanks for the gold cuff links and scarf pin that were presented to him.

SUMMER SCHOOL PLAYS.

The Coburn Players will present a series of plays in the grove of the lower campus, Columbia University, on the week of July 25. The list includes *As You Like It*, *Romeo and Juliet*, *Twelfth Night*, *Much Ado About Nothing*, *Percy Mackaye's Canterbury Pilgrims* and *Gilbert Murray's translation of the Electra of Euripides*. The English department of the University has charge of the undertaking. It will be an important addition to the Summer school.

BLANEY-SPOONER STOCK THEATRES.

Charles E. Blaney, a former manager of melodrama, and Mrs. Mary Gibbs Spooner, once prominent in Brooklyn, intend to start a chain of stock theatres in Jersey City, Harlem, the Bronx, Fourteenth Street and Brooklyn. Edna May Spooner and other members of the old Spooner Stock company will open the Jersey City house early in September. Cecil Spooner, the wife of Mr. Blaney, will play here at the close of her tour.

HIGH LIFE IN JAIL.

High Life in Jail, the opening play at the Hackett Theatre in August, is an elaboration of a vaudeville sketch. It is a musical farce by Walter Hackett, with lyrics by Ren Shields and music by P. D. De Cort. Charles Ross is supported by Frank Byron, Louise Langdon, Ray Cox, Robert Dalley, Sam Edwards, Zella Sears, Edward Garvie, Grant Mitchell, Vivian Prescott, John Dugan, Althea Frances, David Bennett, Anna Lehr, Sol Solomon and Bertha Mann.

BOOK REVIEWS.

IN MEMORIAM, BRONSON HOWARD. (Privately printed. New York, 1910.)

At the death of Bronson Howard, in 1908, he left his library and a large sum of money to the American Dramatists' Club, of which he was founder and president. That club has printed for private circulation a volume commemorating him. It contains an account of the public memorial services held in the Lyceum Theatre, a brief biography, several lectures by Mr. Howard, and a list of his plays with the original casts.

At the memorial service, David Blapham sang and Augustus Thomas, Hamilton Wright Mable, Brander Matthews, and F. F. Mackay delivered addresses.

Bronson Howard was born in Detroit, Mich., on Oct. 7, 1842. His father came of an old English family and his mother of Dutch ancestry. Unable to complete his course at Yale, on account of his eyes, the boy turned to journalism. After an apprenticeship in Detroit and New York he embarked on his career as a playwright, working carefully and slowly at his craft, and winning respect and friendship from all who knew him. He wrote nineteen plays during the period from 1864 to 1890, among the more successful of which were *Saratoga*, *The Banker's Daughter*, *Old Love Letters*, *Young Mrs. Winthrop*, *The Henrietta*, *Baron Rudolph* and *Shenandoah*. The titles of his other works are *Fantine*, a drama (his first); *Diamonds*, a comedy in five acts; *Moorcroft*, or *The Double Wedding*, a comedy in four acts; *Hurricane*, a comedy in three acts; *Wives*, a comedy in five acts, adapted from Moliere; *Fun in a Green Room*, a comedy in three acts; *One of Our Girls*, a comedy in four acts; *Met by Chance*, a romance in four acts; *Aristocracy*, a comedy in four acts; *Peter Stuyvesant*, a comedy in four acts (with Brander Matthews); *Knave and Queen*, a comedy in three acts (never acted); and *Kate*, a comedy in four acts, published in book form. The play popularly known as *The Banker's Daughter* was a revision of Lillian's *Lost Love*, a play in five acts, originally produced in Chicago.

In his chosen field of romance offset by comedy, pathos, or adventure, Bronson Howard is unquestionably the ablest dramatist that America has yet produced.

OBSERVATIONS OF A BACHELOR. Louis Lombard. Dana, Estes and Company, 1909.

Louis Lombard, formerly director of the Ulica Conservatory of Music and later a successful Wall Street financier, has written his bachelor comments on the matter of morals and marriages. On the whole, he recommends marriage, but not before the age of thirty nor before the acquisition of sufficient money to rear a family. He speaks unfavorably of highly educated women as mothers. His discussion of morality lacks point because he assumes no basic rules of what is right and what is wrong. Consequently, his arraignment of mankind is destructive rather than constructive. His style is succinct and vivid.

ADDITION TO BURT'S OFFERING.

The newest feature planned for the elaborate vaudeville act in which Erroll Burt, the European star portrayer of feminine types, will make his American debut in New York next month is a lavishly mounted dancing feature based on Flaubert's romance *Salambo*. Burt will appear as the heroine of that tale, barbarously costumed and jeweled, and in his support there will be a quartette of well-known dancers, cast as slaves and attendants. The incidental music for the new feature has just arrived from Paris, composed for Burt by M. Pierre Gutterb of the Theatre Sarah Bernhardt. It is said to be charmingly appropriate to the weird story of *Salambo*.

A BOX PARTY.

Henry B. Sire has sued Lee S. Shubert for breach of contract. From Sire the Shuberts leased the Casino for a consideration of \$20,000 and the use of a box three nights a week for five years. The box has recently not been placed at Mr. Sire's disposal, and on the basis of \$15 per evening he wants \$15,000 for surrendering the box.

EMMET BRANDON SOUGHT FOR.

Charles Manley, a traveling salesman who lives at 248 Main Street, Cleveland, O., narrowly escaped being run over recently. He was pulled out of the way of an oncoming train by a young man, who gave him the name of Emmet Brandon. Mr. Manley is anxious to find his rescuer to express his gratitude more adequately than he did at the time.

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GRAND OPERA NOTES

Madame Melba is to return to the Metropolitan Opera House this Winter for a consideration of \$4,000 a night. Although both Melba and Patti have received more than this for single evenings, no one has ever equaled this price for a general engagement.

Mary Garden, it is reported, has demanded \$1,800 a performance from Mr. Dippel for fifty performances. Whether Mr. Dippel has yielded or not is still conjectural.

Mr. Dippel has engaged Madame Koutnietsoff for his season in Chicago. While she was singing Thais and other roles in Paris the newspapers had more or less to say about her audacity in the matter of costume. She does not appear from all accounts, however, to have outstripped Mary Garden.

Madame Cavalleri, who recently married Mr. Chanler, will have a chance in Boston under the direction of Henry Russell, to sing Thais, the role which Mary Garden strenuously monopolized in New York last Winter. Except for her ten engagements at the Boston Opera House, Madame Cavalleri will spend most of her time in New York.

Billy Guard, who was in Paris at the time when Oscar Hammerstein sold out, was immediately engaged by Otto Kahn for the Metropolitan. He and Gatti-Casazza are said to have become very friendly.

Gossip says that Madame Eames will return to the stage. As this is a stray wail of conversation, not much credit can be given the report.

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successful beyond expectation in Paris. Although the Chatelet is less commodious than the Metropolitan, prices were higher, consequently the gross receipts totaled \$172,892, and averaged \$10,500 a performance. The largest amount for one evening was \$12,800, on the third presentation of *Pagliacci* and *Cavalleria Rusticana*.

On Dec. 6, at the Metropolitan Opera House, Puccini's latest opera will be sung for the first time. Boston and Chicago will then hear it before it is produced in Europe. This is the first time that this country has been so distinguished by any composer of note. The reason lies probably in the theme of the opera, *The Girl of the Golden West*, a musical version of the play in which Blanche Bates made such an impression.

SUMMER EVENTS IN CHICAGO

A Notable Al Fresco Performance of Rostand's Les Romanesques—Other Outdoor Events—News of the Indoor Theatres—Colburn's Professional Gossip.

(Special to The Mirror.)

CHICAGO, July 18.—Conditions for an outdoor dramatic performance could hardly be more nearly ideal than they were at Scammon Gardens of the University of Chicago last Friday night when Edmond Rostand's fantastic comedy, *Les Romanesques*, was played by a specially engaged group of actors. The air was perfectly still, and the long established fixtures of the sky furnished all the illumination for the audience, except a few strings of roman lanterns. But Luna and the stars were aided on the stage by a few presumptuous efforts and contrivances of man yept electric lights. The proscenium arch was formed by overhanging trees standing each side and holding branches over the actors like protecting arms. The players entered and disappeared from the stage in shrubbery. Beyond the trees on a little lawn sat the orchestra and its classic music, no rags, floated on the soft night air across the hedges and rose and lilac bushes to an audience of ecstatic idealists. They applauded every piece of music. They were delighted with the scenes on the stage and roundabout, the moon, the stars, the actors and Rostand. The surprise of the evening for *THE MIRROR* was the merit of the dramatic performance. Much advertising had been given a dancer as the star of the occasion, but she failed to appear. This left the attention to be directed where it should have been, on the wit, humor and skill of the play, and the acting. Wallace E. Honney, a most excellent actor, who appeared through the courtesy of Charles Frohman, was a pillar of strength on this al fresco stage in the part of Bergamin, a country gentleman. Nothing in the Rostand's line escaped him, and he displayed an intelligence which appealed directly to his cultivated audience. John Nicholson, an actor of this city, who is gaining in skill and seems to be discovering latent talent, played Safarel in a dashing, virile manner, which was popular at least. In many instances he showed unusual ability as well as unusually good masculine substance and address. Walter Harmon played opposite Mr. Bonney as Neighbor Pasquinot in a rather conventional manner, but he kept the good esteem of the audience and brought out the main ideas of the character successfully. The pair of young lovers was played exceptionally well by Richard Davis and Margaret Allen. They carried the parts along on a comedy line between the sublime and the ridiculous, which evidently was relished by the enthusiasts arrayed before them under the trees. Leta Vance was a little amateurish as the scullery maid, but with her earnestness she was far from failure in the part. Frank Sydney as the gardener made enough of the part to satisfy its rather moderate demands. There were several dances between acts by girls in Greek costumes, who looked like nymphs from the vales of classic imagination.

The al fresco performances of the week at Scammon Gardens included *The Taming of the Shrew*, which on Wednesday night was given with ideal weather conditions like that of *Romanesques* Friday night and similarly delighted the audience. John Nicholson played Petruchio with adequate strength, plenty of life and a good deal of legitimate ability. Katherine Challoner, a young woman who has been struggling up through melodramas and vaudeville, showed unusual intelligence and command of the art of acting with her Katherine. William E. Honney's Grumio was a true Shakespearean creation thoroughly enjoyed, and Leta Vance was a pretty and pleasing Bianca. The cast included Walter Harmon as Baptista, Richard Davis as Lucentio, Hooper L. Atchley as Gremio, Ralph Bessies as Hortensio, Harry Plymton as Tranio, Frederick Hall as the priest, Margaret Allen as the widow and Miss Blye Powers as Curtis.

The Criterion Theatre will be reopened as a stock theatre Aug. 14.

Laurette Taylor and company will appear in a new comedy at the Olympic, following *The Fortune Hunter* Sept. 5.

Antoinette Le Brun, for several seasons at the head of the Le Brun grand opera trio, has been engaged to sing with the Lombardo grand opera company at the White City. Fritz Huttman, the tenor, has joined the company.

The bills this week: Olympic, *The For-*

tune Hunter, with Thomas Ross; Colonial, *Madame Sherry*; Princess, Baby Mine, with Otis Harlan; Whitney, *My Cinderella Girl*; Ziegfeld, *The Girl in the Kimono*; Bijou, *Romeo and Juliet*.

The midsummer audiences at the majestic last week were almost large enough to fill the theatre, few seats being left at evening performances. *The Top o' the World*, musical comedietta-extravaganza, proved most popular with Harry All, Vivian Ford, Walter Burke, Harry Jewett as the clever polar bear, and Paul Houlton. Welch, Mealy and Montrose were a hit again, and Madame Penec won much applause with each of her musical instruments. The Kauffman Bicycle Troupe was also in high favor. The entire bill was most exceptional for midsummer, and was seldom excelled in the regular season. Edna Phillips' little farce went very well, with Kathleen Kinsella, Hale Norcross and Fenton Ford in the little company.

Basil Millsaugh, son of a professor at the University of Chicago, has been engaged to sing basso roles in *The Metropolitan Opera* company, New York, next season.

About 300 managers of theatres in the Central West held a conference here last week and decided to join the independent forces. The number of theatres thus added to the open-door list is estimated at 400.

Ethyne Hamilton and George Cole have signed with the Paid in Full company for next season. Miss Hamilton was leading woman of a local stock company last season and more recently appeared in *By-Products*, by Joseph Medill Patterson.

Creators remains at Sans Souci, and Channing Ellery continues as the star attraction at Bismark Garden. The Russian Imperial band is at Riverview and Lombardo's at White City. The Thomas Orchestra is at Ravinia Park beginning this week.

There was an al fresco presentation of *Cavalleria Rusticana* at Ravinia Park during last week, with music by the Philharmonic Orchestra. Joseph Sheehan sang Turridu, with Louise Shannon as Lola, Louise Collier as Santuzza, Ottley Cranston as Alfio. All were sufficiently appealing both in singing and acting to move the audience into applause frequently. There was a chorus which pleased the eye. It was vocally acceptable.

Berenice Fisher, a young Chicagoan, who is to be a member of the Boston Opera company next season, sang the page's song from *Huguenots* at a Philharmonic concert at Ravinia last week. She revealed an admirable voice and unusual talent for her chosen work.

Harry Askin wired from New York that he had engaged Trizie Friganza for the first production at the La Salle, which will be called the La Salle Opera House. The title of the musical-comedy, as announced last week, is *The Sweetest Girl in Paris*. The first performance is to be given at the theatre Aug. 22.

Marguerite Clark is out of the cast of *Baby Mine* at the Princess and Marjorie Wood is playing the part. Miss Clark returns to St. Louis to fill a previously made summer engagement. Miss Wood has been here with Robert Edeson.

The Slim Princess, with Elsie Janis as the star, will be Mr. Dillingham's special offering at the Studebaker in the Fall. The comedy is by Henry Blossom and is not entitled *The Slim Princess*, as printed in one report. George Parsons will be the leading man.

A play called *The Judgment of Eve* will be produced by W. F. Mann in August and presented on Southern circuits. Miss Ollie Minell has been engaged to play the featured role. She has been a leading woman during recent seasons in Western stock companies.

Florence Guise, of Chicago, who has been the only Lady Fitzhugh so far in *The Goddess of Liberty*, has been re-engaged by Manager Morton H. Singer for the part. Miss Guise previously appeared in La Salle productions, where her rich contralto voice attracted special attention.

Following *A Daughter of Judea*, which received a creditable presentation by the Klimt-Gazzolo Stock company at the Bijou last week, a special production of *Romeo and Juliet* is announced for this week. Gladys Montague and Walter R.

Seymour are playing the leads in this company. Guy Coombs the heavy roles and Anne Bronaugh the ingenues. George Fox is stage director. Messrs. Klimt and Gazzolo are pioneers with Shakespeare on the twentieth century Halsted Street stage, and with several legitimate productions there to their credit, they may be expected to make a success of the present offering.

Many changes in the interior of the La Salle are planned by the Askin management. The foyer and auditorium will be entirely redecorated and refurnished and the new lobby will resemble a French salon. Five steps will be taken off the rise from the street entrance to the main floor and instead of a flight of stairs there will be an incline. The dressing rooms will be placed in the basement and a green room added there. The fire escape balcony on the north, or alley side, of the auditorium is to be transformed into a covered promenade foyer, with a tiled stairway to the street level. Two productions a season are to be made, Mr. Askin announces—in August and December—and he adds that the original company in each instance will be sent with the play on the road. Hilding Anderson is to be the musical director.

There will be several long engagements at the Grand Opera House next season. Mrs. Fiske will play there all the month of October, 1910, in repertoire. The following month Clyde Fitch's last and strongest play, *The City*, will be the only offering. Tully Marshall and the original New York company is announced. Margaret Anglin will begin an engagement, Jan. 1, 1911, and other stars and productions by her managers, the Liebler company, of which George Tyler is the well-known general manager, will follow during a number of weeks. Mr. Brady has engaged the Grand Opera House for a month or more in the early spring for Mr. Mantell and other stars and plays.

The Grand Opera House will reopen the second week in August with a musical comedy, *The Girl and the Drummer*, fashioned by George Broadhurst upon his own famous comedy, *What Happened to Jones*.

Mr. Broadhurst's *The Dollar Mark* will be the opening attraction at McVickers. The new season at the Garrick will be opened with *The Chocolate Soldier*.

Sept. 3 is the date announced for ending the run of *My Cinderella Girl* at the Whitney. The production will then be sent on tour to Milwaukee, the Twin Cities, Denver, Omaha, Kansas City, St. Louis and Indianapolis.

In *The Girl and the Drummer*, which is to open the season at the Grand Opera House, are to be Anna Chance, Stella Tracy, Vera Michelena, Berenice Buck, Jean Salisbury, Will Phillips, Bernard Dillon and Franklin Hurligh. The music of the production is by Augustus Barrett.

Francis Lieb, brother of Herman Lieb, the druggist in *Dope*, will be the leading man in Raymond Hitchcock's support next season. The play will be George Cohan's *The Man Who Owns Broadway*. Mr. Lieb, under the name of Francis K. Bruce, played the Frenchman in *Aristocracy* at the Ziegfeld. Mrs. Francis Lieb is Mabel Day, and she is to appear with him in a vaudeville grand opera act some day when they get time. The mother of the Liebs, Sara Lieb, is a writer and contributes often to local newspapers. Their home is in this city.

Lorin Howard, formerly of Howard's Theatre, is conducting a prosperous Summer stock company at Kankakee.

Wilbur Nesbitt's *The Girl of My Dreams* will be revealed at the Illinois Aug. 6. Joseph M. Gaites announces Ray Royce, Harry Clarke, Percival Aylmar, Nita Allen and Henrietta Lee in the company supporting Leila McIntyre and John Hyams.

Julian Eltinge and his new vaudeville company will open the Cort Theatre July 31, and remain a week preceding the production of *Jumping Jupiter* with Richard Carle.

Gus Sohke will call a "voice trial" for the new La Salle production early this week.

The Haymarket under its new regime will be opened Aug. 21 with *The Red Mill*. *The Time, Place and Girl* and *A Broken Idol* will follow. Among the announced attractions, since Manager Wm. Roche went East, are Andrew Mack, Chauncey Olcott, *The Fourth Estate*, *A Little Brother of the Rich* and *The Clansman*.

The farce, *Never Lie to Your Wife*, recently produced at Atlantic City, is among those to be seen here at the Cort Theatre some time during the season.

The Siwash baseball team in *My Cinderella Girl*, at The Whitney, is getting to be expert in the real game. When the play goes on tour next season local teams will receive challenges from the Siwash ball batters and base runners.

Billy B. Clifford is in the city rehearsing a new musical comedy which will have thirty in the cast with himself as a star.

James and John Russell were never in higher favor here than last week in their well-known little farce of *The Two Servant Girls*. It is like McIntyre and Heath's Georgia Minstrels act—never to be tiresome while the famous pair are in it.

OTIS L. COLBURN.

WASHINGTON.

A Washington Play Pleases Columbia Theatre Patrons—The Great Season—Julia Dean.

WASHINGTON, July 18.—Channing Pollock's interesting story of Washington departmental life, which has the monetary division of the government dispensary, the redemption room, in the currency department of the United States Treasury as a prominent scene, *The Little Grey Lady*, ushers in the twelfth week of the Columbia Theatre Stock company with a large and one of the best of pleased audiences in attendance. *The Little Grey Lady* scored such a Washington success on its first and only engagement during the regular season in 1905 at the Columbia Theatre that arrangements were immediately made for a second week's continuation. Julia Dean then played the leading part of Annie Grey, a performance of exceptionally artistic merit that was rewarded with the best of praise. Miss Dean is again seen in the role this week, and is again the recipient of a positive renewal of the most complimentary regard. The comedy is well cast, with a performance given that meets with extended favor. Edwin H. Curtis strongly deserves decided credit for a most enjoyable stage production, which again gives Scenic Artist George Rex Wilson, with the Treasury interior in view, opportunities for a faithful reproduction. Next week, Pudd'n Head Wilson.

The nine weeks of the Ben Greet Players' engagement at the Belasco Theatre, a season of fluctuating success, terminated Saturday with the week's performance of *A Midsummer Night's Dream*, which was given during the pleasant nights of the week on the Belasco roof. The roof garden will continue open during the present week, with orchestral concerts given by Sol Minsters' orchestra, and other attractive features.

A staunch favorite of the Columbia Theatre Stock company is that accomplished actress, Emilie Melville, whose every assumption and portrayal of character is of that exquisite intelligent conception and form that denotes the thorough artist. Followers of stage history have a vividly keen remembrance of her superior excellence as a former leader in the comic opera world.

Unwelcome news to her legion of local admirers is made known by the fact that Julia Dean is about to close her engagement as leading lady with the Columbia Players to gain a short period of rest and recreation previous to the reopening of the David Belasco play, *The Lily*, in which Miss Dean will again be seen in her original role of *Christiane de Maligny*. With a wide range of weekly study in the exacting roles of Ruth Jordan in *The Great Divide*, Salome Jane, Sunday, Miss Hobbs, Sylvia Somers in *A Bachelor's Romance*, Mrs. Cynthia Karalake in *The New York Idea*, Elizabeth in *The Road to Yesterday*, Jane Witherpoon in *The College Widow*, Muriel Mason in *Caught in the Rain*, and Annie Grey in the current week's presentation, Julia Dean has for ten weeks accomplished remarkably interesting work. It is the general wish that Washington shall again be afforded the pleasure of seeing this all round favorite again heading next Summer's Columbia's stock season.

JOHN T. WARDE.

BUFFALO.

Camille Presented by Two Companies Same Week—Pleased Packed Houses.

The Bonstelle Players at the Star, as well as Mildred Holland and company at the Lyric week July 11-16 offered *Camille* to very large houses. Both companies gave excellent interpretations of this popular play.

Kate Tannatt Woods, the well-known authoress, died in this city July 12 while visiting her son. Her body was taken to Salem, Mass., for interment.

Mae Melville, who was operated on at the Sisters' Hospital in this city, is improving rapidly.

P. T. O'CONNOR.

Eyes Exposed to Artificial Light

Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

AMUSEMENT TOPICS IN BOSTON

The Mayor Determined Against the Fight Pictures—Prosperous Summer Companies in a Variety of Plays—Benton's Chat of the Theatre.

(Special to The Mirror.)

BOSTON, July 18.—The agitation about fight pictures being shown in Boston houses continues, and Mayor Fitzgerald is said to have arranged for a clause to be inserted in all future licenses of theatres in case there should be any repetition of the present agitation. The Mayor is again out with a statement that he will revoke the license of any house that attempts to give the pictures here.

Midsummer theatricals—but two novelties out of two possible changes of bill, make a pretty good average for the week. The stock companies in town are improving in the nature of their works presented and are giving new works now instead of the kind that have been seen here before and have won successes time and again. With such changes of bill as are now offered the stock seasons will come out with a good balance ahead even if the Summer as a whole has been one conspicuous for its disasters.

It was rather strange that Boston should have to wait for so many years for The Clansman, and then to have it come before the local public by means of a stock company, especially when it was first produced by a manager who was for a long time a Boston newspaper man. That was the case, however, and it had a hearty greeting at the American Music Hall when given by Lindsay Morison's stock company. As usual Mayor Fitzgerald got into the limelight as the defender of the faith, and he declared that he had received a number of letters from negroes in regard to the piece, and he had satisfied himself that there was going to be no occasion for raising any objection on account of the race issue problem involved.

Charlotte Hunt's Stock company also gives a dramatization of a novel that is a novelty to the Boston stage. Thelma is one of the Marie Corelli stamp, and it gives an emotional actress like Miss Hunt unusual opportunities for playing with good effect. The presentation of this new work and the placing in rehearsal of a new play by an untried Boston dramatist for production next week makes things unusually interesting just at present up at the Majestic.

The Maid of Mystery is the chief feature of the vaudeville bill at Keith's theatre, with other specialties, including Elizabeth Brice, Charles King, Una Clayton, Dolly Sisters, Fanny Fish and Leo Hawkins.

The Summer burlesque stock company at the Casino gives a change of afterpiece and a new olio for the week.

Open-air theatricals prevail with popularity, the hot weather being especially favorable, at Norumbega Park, Medford Boulevard, Paragon Park and Wonderland.

There are a number of changes being made in the interior of the Hollis this Summer, and Charles J. Ried has returned from his visit to friends in Long Island, so that he might superintend the alterations.

W. D. Andrews, business manager of the Park, and Mrs. Andrews, have gone West, and will pass the Summer at Bayfield, Wis., the home of his parents.

John Glendinning, who is passing the Summer at Winthrop, had a narrow escape from a serious accident last week. He was opening a bottle when the neck broke, cutting an ugly gash that put two fingers out of commission for some time. A doctor was promptly called but the cut was so severe that it took more than an hour for the doctor to sew it, and the fear was expressed that blood poisoning might result, but nothing of the sort happened and he is doing very nicely.

James Gilbert, who has coached Vincent Club girls and Hasty Pudding boys in their society theatricals, has a novel experience this Summer, for he is assistant manager at Wonderland, the big park at Revere.

In a Japanese Tea House, the one-act opera which was put on at the Bijou Dream for a single week, has been breaking all the records of the house there. It is now in its fifth week and has held the stage much longer than any piece given at that house since it opened under its new policy.

Orma A. Richardson, the society girl, who was one of the latest to take up classic dancing, died last week from the effects of burns received on June 30. She was curling her hair when her draperies caught fire and she was horribly burned.

She was the daughter of Frank A. Richardson, assistant superintendent of the Twentieth Police Royal Service.

Lindsay Morison made a quick change in plan at the American Music Hall, and instead of putting on The Regeneration, Arnold Daly's play, he played The Clansman in rehearsals.

Jessie Millward celebrated her birthday last week, and a dinner was given in her honor at the Point Shirley Club.

John Glendinning and Jessie Millward like Winthrop so well that they are going to continue for their vacation where they were during the run of The Girl in the Taxi.

A passenger on the *Cymric* last week was the Countess de Pierreten, who was formerly Elsa Tudor, a Boston society girl. Her attempts in Grecian dancing made quite a stir here last season. On the voyage over she discovered that by dancing every morning she could avoid seasickness. Now every fat transatlantic tourist will try dancing to avoid the much dreaded illness, and large staterooms will command a premium.

William D. Andrews, resident manager at the Park, went West last week, and will spend his vacation with his father in Wisconsin. The Park will not open till Aug. 29, with The Climax.

Evelyn Parnell, who sang several times at the Back Bay Opera House last year, has sailed for Europe at a call from Henry Russell, who has found a position for her in an Italian company, where she will have more advancement than was possible here. She was accompanied by her mother.

Albert J. Wright, an old and respected resident of Malden, committed suicide last week by shooting. He was despondent because he had been told that he was incurably ill. He was the father of Fred E. Wright, the business manager of The Man from Home company, and the staff of the Park sent a beautiful floral tribute for the funeral.

Marie Edwina Booth, who was a niece of Edwin Booth, and who at one time was an actress herself, has started an agitation for a memorial theatre to be devoted principally to Shakespearean plays, and to be erected at Cambridge. Booth is buried at Mount Auburn.

The Old South has closed for the Summer and during the vacation there will be a number of attractions, so as to permit the addition of vaudeville.

M. Douglas Flattery expects that the new theatre which is being built for him in Cambridge at the corner of Western Avenue and River Street, will be completed by Sept. 20, so that he can open it Oct. 1 with Edward E. Rice's production of The Duchess of Dublin. If the University City does not seem willing to support the combination Mr. Flattery will give vaudeville, as he is identified with the William Morris interests.

JAY BENTON.

SPRINGFIELD, MASS.

Praise for Poli's Excellent Stock Company—Stranded Elmwood Band Proved Popular.

Poli has the Summer field pretty much to himself now in Springfield, the Hunter-Bradford season at the Court Square having closed and the Gilmore Summer attraction following suit. The only competition is the moving picture houses, and one of these Poli controls. The Poli Stock company, which, by the way, is the best that Manager Poli has ever put here, is doing consistent work with a repertoire of plays very few of which have been seen here at popular prices and some not at all. The offering July 11-16 was The Hypocrites, and the Henry Arthur Jones satire was finely done. Notable work was done by Rogers Barker as the militant clergyman, Corinne Cantwell as the woman in the case, Gertrude Dion Magill as the mother and Hugh Gibson as the lawyer. When We Were Twenty-one follows.

Manager Shea of the Gilmore announced a change of policy for next season. Burlesque and cheap melodrama will be dropped entirely and the Stair and Havlin attractions will be booked, plays and musical comedies. The season will open Sept. 1 with Checkers.

The Elmwood band of fifteen lady musicians that was left here stranded by the Fall of Babylon fakir, proved so popular at the Bijou that Manager Knight extended the engagement.

EDWIN DWIGHT.

NEWARK.

Aborn Brothers Presented the Fortune Teller Which Pleased Many—Other Bills.

Although the Aborn Brothers have presented The Fortune Teller here several seasons, it has not lost its attractiveness. The cast engaged has been identified with work at the Olympic in past seasons, and are well qualified for the roles. Being thoroughly familiar with the operetta, they bring a confidence and spirit to their performances that obtain capital results. Blanche Morrison reappears in the dual roles of Irma and Musette, and is delightful. Fritz Von Busing, who is a great favorite here, received the usual hearty reception. As Mlle. Pom-Pom she has little to do, but does it well. Phil Branson is never more amusing than in the role of Berezowski. He is also a great favorite. James McElhern, who has been missed at the Olympic for two seasons, keeps the audience in an uproar, and, as many said, looks like Eddie Foy. Harry Hernson as Boris shared the applause, which he deserved. Reappearing as Sander, George Sheild was given a cordial welcome and earned applause by his singing. Forrest Huff looked natural and handsome as Captain Ladislav, and has a fine baritone voice and knows how to use it. An excellent cast and well received. Sargent Kitty 18.

The Dorner Stock co. began its second week at the Electric Park by presenting Dora Thorne. In the title-role Margaret Keene again showed the versatility in expression that was noted as one of her most valuable assets during her recent engagement at the Columbia. In the earlier scenes her girlish manner was delightful, and in the more serious situations her command of emotional power made a lasting impression. As Roland Earle, Lorne Elwyn made a manly hero; his portrayal of the part was excellent. Others in the cast, who met all the requirements, were Herbert Sears, Carl Jackson, Milton Boyle, Charles Grover, Carl Blythe, George Tilman, Violet Wrenn, Ada Gardner Allen, and Stella May.

Since the stock co. made its debut at Electric many who seldom or never visited the park have found their way there. At Piney Ridge 18-23.

The Arcade Theatre is drawing very good houses considering the warm weather.

The fight against the Jeffries-Johnson pictures is growing interesting, and it now looks as though Newark will not see them.

GEORGE S. APPLEGATE.

MILWAUKEE.

Olive Vail and Robert Dempster Shared Honors—Good Bill at the Empress.

The Alhambra Stock co. at the Majestic is playing to capacity houses this week in Forty-Five Minutes from Broadway. Olive Vail, secured especially for this week's performance, is making a great hit as the housemaid, Mary. Both her singing and acting are excellent. Robert Dempster, leading man, in the role of Kid Burna, gave more evidence of his versatility, and shared honors with Miss Vail. Franklin Jones, as the distracted heir, also deserves special mention as one of the hits of the comedy. The balance of the co. were all good, and, judging from the number of curtain calls after each song, the Alhambra co.'s first venture into musical comedy was a pronounced success. The Love Cure 18-23.

The Empress is headlined by Caesar Rivoli, the lightning change artist. The billboards say he changes his clothes quicker than a woman can change her mind, and he certainly lives up to this statement. The balance of the bill is all first class.

L. R. NELSON.

SEATTLE.

New Laurels for True Boardman—Bonita and Company Here for the Summer.

Bonita in Gay New York, July 8-9, was the attraction at the Grand, and the attendance averaged good business. In the cast were Lew Hearn, Cliff Robertson, Al. Sykes, Violet Mack and Fib. White-side, who contributed to the enjoyment. This company will be with us all Summer and its popularity is well established. Playing the Ponies 10-16.

At the Seattle The Yankee Doodle Detective 3-9 was presented in an effective manner by the Russell and Drew Stock company under the capable direction of R. E. French. The attendance ranged from medium to capacity. True Boardman in the title role won new laurels. Claire Sinclair and Sidney Payne in the heavy roles were effective. Eva Earle French made a hit in a minor character. The other members of the cast were efficient. Same company in The Hidden Hand 10-16.

Romeo and Juliet 3-9 at the Lois was presented in a creditable manner before large and pleased houses. Aileen May as Juliet gave an excellent interpretation. Raymond Whitaker appeared in the role of Romeo. In the cast were Margaret Nugent, Lillian Griffith, Linnie Love, Pinkie Mullally, William Morris, F. C. Huebner, Robert W. Lawrence, Verne Layton, Norval MacGregor and Richard Scott. Daphne Pollard in The Corner Grocery 6-10.

On July 4 the attendance was unusually large at the various theatres on account of the holiday. Bulletins relating to the Jeffries-Johnson fight were read between the acts at several matinee performances.

William Collier will be seen in A Lucky Star 17-23 at the Moore.

BENJAMIN F. MESSEKVEY.

SAN FRANCISCO.

Mrs. Fiske Here for Two Weeks—The Alcazar Stock Company Assisted Miss Harned.

Harrison Grey Fiske presented Mrs. Fiske in her favorite role as Becky Sharp at the Columbia evening July 4, and the elite of the city crowded the theatre to witness again the role portrayed in an inimitable manner by the favorite star. Holbrook Blinn played Marquis of Steyne to perfection, while the other characters were taken by actors who received applause for their correct interpretation of their several parts. The settings were artistic and the costuming brought one back to the descriptions given by Thackeray. This star remains with us for two weeks only. Pillars of Society will be given at Wednesday matinees only.

Miss Harned chose her best offering for the closing week of her engagement at the Alcazar. The Second Mrs. Tanqueray was the bill, and the play was rendered with splendid histrionic and dress effect. She was ably assisted by the Alcazar Stock company, save that Mr. Courtenay played opposite the star. James K. Hackett will replace Miss Harned next week when Samson will be staged.

Miss Anglin made an unqualified success of her Antigone at the University of California, as predicted.

A chorus of 5,000 voices took part on the afternoon of the Fourth of July in producing the tableau Mission Dolores at one of our parks located near the Mission Dolores Church. Picturesque inhabitants of the old Mission were portrayed.

Nat Goodwin was out West to witness the Jeffries-Johnson fight.

The Maid and the Mummy was sung by Hartman and his company at the Princess during week ending 12.

A. T. BARNETT.

BALTIMORE.

Howe's Famous Moving Pictures for a Short Season at Ford's—Few Theatrical Events.

BALTIMORE, July 18.—A short season of Lyman H. Howe's moving pictures will be begun at Ford's July 25, presenting U. S. War Game, Midshipmen at Annapolis, and Cadets at West Point; also Admirals Dewey-Schley.

The Victoria's bill of vaudeville has the Ormond Brothers, Queen and Long, and Julia Augmont Tracey for the first half of the week, and for the remainder Humes and Lewis, Orpheum Comedy Four, Nible and Reilly, and Harry D'Esta and Marionettes.

Quintano's Band gives concerts at Bay Shore. Gwynn Oak has an attraction. Olive Swann and Her High School Horsem. Electric Park offers an excellent vaudeville and concerts by the New York Marine Band. So bountiful entertainment is provided for those remaining in the city during the intense heat, and the opportunity to be refreshed has been eagerly accepted as shown by the throngs at all of the resorts during the past week.

HAROLD RUTLEDGE.

CINCINNATI.

Vaudeville at the Grand—Chester Opera Company Closed Good Season.

The week of July 10-16 at the Grand was a great success. The vaudeville bill was a strong one, containing Zelma Rolias, Lee Barth, Orrin and Kinzie, Hoffman and Dolores and Al. Ertz. Business good all week.

The Telephone Girl was the final week's offering by the Chester Opera co. and gave good satisfaction to good business 10-16. The free vaudeville bill included Frank Seymour and Grace Robinson in The Minx and the Mixed; Paul Gordon, Levine and Levine and the Chapman Sisters.

The Prince of Liars is the title of a light comedy being presented by the Park Stock co. at the Lagoon. Herschel Mayall and Edna Ellmore play leading parts.

A. J. MCNATA.

PHILADELPHIA AMUSEMENTS

The Jeffries-Johnson Moving Pictures to Be Shown—Banner Week at Open-Air Resorts—Marion Barney in Vaudeville at Keith's—Vaudeville Programmes—Fall Openings.

(Special to The Mirror.)

PHILADELPHIA, July 18.—We are to have motion pictures of the Jeffries-Johnson fight after all. Agitation against the exhibition of the pictures is gradually dying out, as was to be expected after its hysterical outburst. The "Big Hip" has made a bid for the show, but it is not at all certain that it will secure the attraction. Presumably it will be given in the open somewhere, not only because of the limited capacity of local houses for an exhibition of this kind, but also because of weather conditions, which just now are only favorable to out-of-door resorts.

Because of the heat, the parks and hippodromes have had another good week of it. In fact, had it not been for the storm Saturday evening it would have been the banner week of the year for these places of amusement. Right well has the attendance been deserved, for the attractions offered have been above the ordinary.

Washington Park on the Delaware seems to have taken on a new lease of life, and is enjoying a most successful season. The resort, since the fire, has been practically rebuilt, and not a few new attractions have been added. Mortorana's band is offering some of the best music ever heard at this resort.

Shannon's band is the latest attraction to be added to the list offered at Woodside Park. Its leader, Thomas F. Shannon, is well known owing to his past connection with famous musical organizations with Liberati's band back in the eighties, then for five years with Patrick S. Gilmore, and four years as manager and assistant conductor under Sousa. Shannon organized his own band in 1896.

The Dashing Maids, Mlle. Fanchon's Art Models, and the Girl with the Red Mask will be the offering at the Gayety this week.

Victor Herbert and his orchestra continue at Willow Grove Park. So popular is this organization that trolley excursions from within a radius of thirty miles of the park arrive daily.

Marion Barney will be at Keith's this week, supported by Edith Walls and Helen Lea, in a little Frohman sketch, entitled *Ashes of Roses*, written by Alice Leah Pollock. Miss Barney was unquestionably the most popular leading woman the Orpheum Players have had. She entertained a host of friends while at the Chestnut Street Theatre, among whom were not a few of Philadelphia's 400. Miss Barney's debut into vaudeville is made at an inopportune time, but notwithstanding heat and vacations I am willing to predict that her reception this week will be of the warmest character.

While writing about Keith's, it might be timely to say that the entire bill to be presented there this week is something above the ordinary. In addition to Miss Barney, there will be the Golden Troupe of Russian singers and dancers; the three Kuhn's, in a vocal and instrumental act; Jewell's Manikins; Belclair Brothers, in feats of strength and agility; the Jolly Jugglers, six eccentric dancers; Mabel McCane, comedienne and vocalist; Marshall Montgomery, ventriloquist, and Walker and Sturm, Australian jugglers.

The Vienna Academic Choral Society, which will make a tour of the United States this Summer, will reach this city on Aug. 20. The active members will give a concert at the Academy of Music.

Three Weeks will be the opening attraction at the National early next month. The Chinatown Trunk Mystery will follow.

Rollo, the Limit, has been engaged for a return this week to the Philadelphia Hippodrome. He descends, on roller skates, an incline of about 80 feet and turns a back somersault over a 20-foot chasm. Minting the Marvel, who ascends a 40-foot spiral tower on a unicycle and descends amidst a shower of fireworks is another feature of this week's bill. Other numbers offered are Gordon and Barber, Wink and Ruby, Four Santa Brothers, Dewar's Comedy Circus, the Reid Sisters, Curtis's Chanteclers, Mae Victoria and Thomas Houston, baritone.

The William Penn will have this week Joe Hertz and his minstrel boys, Consolidate Trio, singers and dancers; Three Australian Spauldings, Cann and Theirs, Ward and Raymond and Clark Brothers, modern Hercules.

The Grand will this week bring back a little lady who has not been seen here for some time—Chiquita.

The "Big Hip" has secured Nervo, the human comet, for its thriller this week; also the Dankmar-Schutter Troupe of Acrobats, Mlle. Deesch, the human butterfly; the Four Dancing Dolls, the Three Le Vans, Polk and Polk, Nelson and Nelson, and Laboma, foot juggler.

The Midnight Sons will open its season at Atlantic City two weeks from today. The cast, it is stated, will show little change from last season.

The alleged withdrawal of Nixon and Zimmerman from the Syndicate, could not be confirmed here last week. There was no one here who could speak with authority, as both Messrs. Nixon and Zimmerman, as well as their principal representatives, are out of the city.

This week's offering by the Orpheum Players at the Chestnut Street Theatre will be Bernard Shaw's *Arms and the Man*. JAMES D. SLADE.

ST. LOUIS.

Delmar Garden Players in Light Opera—A Contest for Local Playwrights.

A change from musical-comedy to light opera brought out a very well-done performance of *Fra Diavolo* by the capable Delmar Garden Players 11-16. John E. Young as Beppo sang well. Edwin Clark in the title-role did notable work and Caecilia Rhoda played and sang pleasingly opposite Carl Haydn as Lorenzo, she as Zerlina. Sarah Edwards did Lady Allicash excellently. Staging, costuming and chorus work had the usual Delmar merit.

Suburban Garden offered a relaxation from Eugene Walter in Hoyt's *A Texas Steer*. Frank Keenan returned to the role of Maverick Brander. Next to Mr. Keenan in merit stood Angela McCaul as Bossy Brander. Others maintained a high mark of excellence. Mollie McHugh as Minister to Dahomey, Harry Fenwick as Major Yell and Thurston Hall as Colonel Brammy Gail, Jane Wheatley as Mrs. Brander and Walter Gilbert as Knott Innitt scored.

The headliner at Forest Park Highlands last week was Hilda Hawthorne, the girl ventriloquist.

West End Heights starred Edna Wayne and Bert Roxie in *The Cowboy from Texas*. Manning and Doyle, wooden shoe dancers, and Elsie Haviland, singer, were other attractions.

Delmar Garden headlined Charles E. Colby and Lillie E. May, the ventriloquist and dancing doll. Other attractions were good.

Mannion's headlined *A Son of Killarney*, a dramatic sketch put on by Charles A. Clarke and co.

The Duncan family, exponents of Greek dress and drama, filled a date at the Garrick evening 14.

Caroline Ehrmann, at the French celebration of July 14, sang the "Salut a la France" and Florence Miller, the "Marseillaise" to enthusiastic audiences.

The St. Louis Times has proclaimed a playwrights' contest to all resident in St. Louis, ending Aug. 1, 1910. The winning play will be produced for one week at Suburban Garden at the expense of the Times and the author will receive \$150 royalty. If the play be made of "road stuff" it will be sent out by the brothers Oppenheimer and an additional \$500 will accrue to the author.

Bills this week: Delmar, Delmar Light Opera co., in *A Chinese Honeymoon*; Suburban, Frank Keenan, in *The Girl of the Golden West*; Forest Park Highlands, West End Heights, Mannion's Park, vaudeville. FREDERICK L. DOYLE.

DETROIT.

Elks' Convention Caused Good Business—Special Attractions for the Occasion.

The Elks took possession of Detroit, en masse 11-16, and all the theatres did a capacity business, notwithstanding the torrid weather.

Manager Moore, of the Temple, arranged a special programme for Purple Week, headed by Gus Williams, dean of German comedians, and founder of Boston Lodge No. 10, who still possesses the power of holding the attention of the audience. But perhaps the real feature

of the week's bill was *The Old Sailor Fiddlers*, a picturesque quartette of veterans, who added each day to unstinted applause. Others on the bill were the Bird Milman Trio, Willy Pantser, Jarro, Doherty Sisters, Jeter and Rogers and the Big City Quartette. Miles Theatre ran a special vaudeville bill during the week to capacity houses. The Avenue and the Gayety offered burlesque attractions for the special benefit of the Elks. ELYS A. MARONI.

SALT LAKE CITY.

Bright Prospects for Next Season—Only Two Houses Now Open.

Theatricals have been at a low ebb during the past week, but everything is working for a big season to come. The only houses open were the Shubert, Mission, and the various moving pictures.

At the Shubert, the Curtis Comic Opera co. presented *The Merry Rounders* to good business. Maybelle Baker and Lillie Sutherland were each popular, the former in straight operatic and the latter in character songs. Jack Curtis and Fred Auerbach were merry-makers who were in good standing with their audiences. The chorus was lively and did some clever dancing. This co., which was moved over from the Daniels, has done better business at the Shubert. Both of these theatres are controlled by Max Florence.

At the Mission the baby elephant, Little Hip, was the main attraction and drew good houses, his clever tricks being well received. The Boyle Brothers, in their hoop-rolling feats, were popular. Wood and Lawson came in for generous applause with their medley of songs and dances. Mr. and Mrs. J. J. Dowling and Billy Ellwood, the Jolly Sailor, made up a good bill for the closing week. The opening dates are not given. Under the direction of Nora Gleason, the children of St. Mary's Cathedral gave an interesting exhibition 8 to a packed house, bringing out some clever talent. The talking pictures of the cameraphone will be put on for a test and if satisfactory will be run for the Summer.

The Grand, after passing through many vicissitudes since the Rogers boys let the house out, has at length returned to them and Jay Rogers will now take personal charge of it. He is now arranging with William Ingersoll, who was popular in the days of the stock cos., to put on a co. which will retrieve the good name once held by this house in the golden age of Frawley, Blanche Bates, Madge Carr Cook, Harry Carson Clarke, Jennie Kenark and others. This city is larger now by some fifty thousand people and should properly take care of a good stock co. year in and year out.

Maude Leone, clever, hard-working, popular, cheerful—but followed by ill-luck—was compelled to go to the hospital for a surgical operation during the week. Reports are that she is improving.

The steel for the new Morris Theatre has arrived and will be put in place as fast as men can work.

C. E. JOHNSON.

PITTSBURGH.

The Harry Davis Stock Company Doing Well—William McVey Joins the Company.

A pretty production of *Sky Farm* is offered 18-23 at the Grand by the Harry Davis Stock co., and the patronage will likely be as good as last week. The Regeneration is announced for next week.

On Forbes Field, the Pittsburgh Hippodrome is presenting the following lengthy and interesting bill: Lady Betty, the chimpanzee; Maxine, the tight-wire walker; Four Morrissey Sisters and Brothers; Three Meek International Gymnasts; Five Scotch Musical MacLarens; Johnson, Davenport and Ladella, athletes; Frosini, wizard of the accordion; Seven Takazawa Jap Troupe; Carlo's Ponies, Peleons and Dogs; Flying Wentas, trapezists; Potter and Harris, flying acrobats; Cowper and Browning, knockabouts; Gartelle Brothers, skaters; Dixon and Nelson's Specialties; Francois Kenebel's Clowns, and Nirella's 14th Regiment Band. Last week's attendance was very large.

William McVey, at one time a member of the old Davis Stock co., several years ago, and who was one of the strong factors of it, will join the Harry Davis Stock co. at the Grand the coming week. ALBERT S. L. HEWES.

AFTER ME, THE—

Charles Frohman will produce early in January a new play by Henri Bernstein. The French title, *Après Moi* becomes in English, *After Me, the —*.

NEW YORK THEATRES.

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THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

Frank Keenan followed Charlotte Walker last week at the Suburban Garden, St. Louis. Mr. Keenan opened in *A Texas Steer*. Next week Mr. Keenan appears in David Belasco's *The Girl of the Golden West*. Jane Wheatley, who played the part of the Girl in Mr. Belasco's road company during the season of 1907-8, will assume the role of the Girl. Miss Wheatley is the regular leading lady at Suburban Garden.

The Paycen Stock company, featuring Rachel May Clark, will open its season at the American Theatre, Toledo, O., on Aug. 28. Miss Clark will again head the company and will be supported by a strong cast. Of last year's company, Manager Lawrence has engaged May B. Hurst, Eugene Powers, Edward Menlove and Otto Kruger. Miss Clark and Miss Hurst have slipped away to some Summer resort for a much-needed rest. This company had a most prosperous season last year. Twenty-one weeks were spent at Toledo, four at Columbus, O., and four at Baltimore, Md. The early part of the season was spent on the Bell-Oldendorf circuit. This season the company will be enlarged.

Gertrude Maitland, who has been in stock at Cedar Rapids, Ia., since last May with the Maxwell-Hall Stock company, has become one of the most popular stock stars Cedar Rapids has had in years. Miss Maitland, who is a very beautiful woman, is an exceptionally clever emotional actress and does her best work in Sapho, East Lynne, The Lady of Lyons and Camille. Jefferson Hall, manager of the company, has leased all royalty plays for next season and will play the best time in the Middle West. The company will close its stock season soon and open at Terre Haute, Ind., July 24, for two weeks. New scenery and vaudeville features will be added for the road tour.

May Tobin has joined the Lincoln Park Opera company at Fall River, Mass. This will be her third season with that company.

May Bonton has joined the Kirk Brown Stock company to play leading parts. The Lakeview Stock company at Lowell, Mass., presented *Queen of Hearts* July 11-16 and drew good houses all week.

Jessie Mae Hall of the Trahern Stock company is enjoying a much-needed vacation at Patchogue, L. I. Among the new members who have recently been added to the Trahern Stock company are Dollie Varden and John (otherwise Jack) Bramhall.

Her Own Way was last week's bill at the Hudson Theatre, Union Hill. This week St. Elmo will be produced.

THE VAUDEVILLE FIELD

A BIG VAUDEVILLE COMBINE THE MOST STARTLING EVENT OF THE WEEK

B. F. Keith and Martin Beck Join Hands—Commissioner of Licenses Swamped by Contracts—Will the Passion Players Come to America?—Notes.

The possibility of a clash between the Orpheum Vaudeville Circuit and the United Booking Offices of America has been averted by an understanding between Martin Beck, head of the Orpheum Circuit, and B. F. Keith, head of the United Booking Offices. Through an agreement made nine years ago the two circuits have been working in harmony. This agreement expires a year from September. By the terms of this agreement Mr. Beck and the Orpheum managers in the West agreed not to come farther north than Cincinnati, and to keep out of the Eastern vaudeville territory, while Mr. Keith and his associates agreed not to purchase or control any theatres in the South or West. The Keith-Beck combination will insure the continuance of the agreement.

Recently meetings of various theatrical managers, backers and allies have been held in New York, Chicago and Cincinnati at which George B. Cox obtained a controlling interest in the Anderson-Ziegler theatres in Cincinnati, Louisville and Indianapolis. In doing this Mr. Cox joins with Morris Meyerfield, Jr., and Martin Beck, the heads of the Orpheum Circuit, which controls all the large vaudeville theatres in the Western cities. Mr. Cox then sold about half of his new interest to B. F. Keith, head of the United Booking Offices of America. Mr. Keith also becomes interested in the Orpheum Circuit. The entry of Mr. Keith into the Western vaudeville territory and the fact that Martin Beck has become interested with Mr. Keith in the latter's Eastern vaudeville enterprise would indicate a continuance of harmony between the Orpheum and the United Booking Offices of America.

The new Agency Law recently passed at the instigation of the White Rats of America is causing Herman Robinson, Commissioner of Licenses, no little worry. By the law, which limits the fee, any agency may collect for securing engagements for professionals to five per cent., contracts must be approved by the Mayor and the Commissioner of Licenses. Since the law went into effect Commissioner Robinson has been swamped by about 2,500 contracts weekly. Since the present office force is insufficient to handle the number of contracts received many of them are tied up.

Mr. Robinson believes that the purpose of the law can be carried out of standard forms of contracts are drawn up and officially approved by the Mayor and himself. A dozen or more forms should be decided upon, he believes. Corporation Counsel Watson, Mr. Robinson hopes, will advise him to follow this course; otherwise the law will be unworkable.

Martin Beck, who has just returned from Europe, states that a committee representing the peasant players of Oberammergau will come to America after the present season of the Passion Play abroad is at an end to investigate the country surrounding East Aurora, which Elbert Hubbard has placed at their disposal, and if it is found suitable for the establishment of an American Oberammergau and a replica of their own forest playhouse can be constructed, they will consent to present the sacred play in America in 1912, with many of the principals of this season's cast, including Anton Lang as Christus.

The acts of greatest interest during the past week were Jack Johnson at Hammerstein's and James J. Corbett at the American Music Hall. Each told his version of the great fight at Reno. Mr. Corbett's talk was illustrated by pictures. During the week the sidewalks in front of Hammerstein's, on both sides of the street, were lined with people who wished to get a glimpse at the greater fighter. The fight pictures were also the cause of much discussion, an account of which is found under the moving picture department.

Trixie Friganza made her return to vaudeville at the American last week. Miss Friganza had already appeared in Chicago. The bill also included Charley Case, Fifi Ronay and her toy poodles and The Barnyard Romeo.

At Keith and Proctor's Mrs. Eva Fay remained the headliner for a second week. On the bill with her were Mr. and Mrs. Stuart Darrow, the Three DuBall Brothers, and Una Clayton in her own

sketch, Local Color. Miss Clayton proved a big laugh-provoker and her sketch deserves the greatest praise. Linden Beckwith, late of The Midnight Sons, pleased with a repertoire of songs, none of which were new. Miss Beckwith went back even to The Merry Widow for the song "Villa," which her exquisite rendering and its own inherent beauty will excuse in the matter of age. "My Hero," from The Chocolate Soldier, was equally appreciated. Charles L. Gill and his company of two capable young men, Harry English and C. H. O'Donnell, presented a real novelty, The Devil, the Servant and the Man. The sketch is not a burlesque; it is rather an imitation of the principal characters in The Devil and The Servant in the House, with the story of the effect of the two plays on a drunken man. The incomparable Jack Wilson came at the end of the bill and convulsed the audience from his first entrance. In his burlesque of the different acts, Mrs. Fay proved to be his favorite victim. Harry Fox and the Millership Sisters offered a most entertaining repertoire of songs, dances and conversation.

The bill at the Fifth Avenue this week includes Laura Burt and Henry Stanford in the comedy, The Order of the Bath; Avery and Hart; Valerie Bergere, in What Happened in Room 44; The Melnotte Twins and Clay Smith; Irene Romaine; the Charles Ahearn Troupe of Cycling Comedians; The Three Donalds, and The Three Renards.

At Hammerstein's Mlle. Polaire began the last two weeks of her engagement. Jack Johnson is still a feature.

The American Roof offers this week La Robe de Nuit, Willa Holt Wakefield, James J. Corbett and the Barnyard Romeo.

King and Abbott, recently opened in their new novelty act, written for them by Edwin T. Emery, at Los Angeles, Cal., and scored a very substantial hit.

Sylvia, the lady chauffeur, opened on the Levy Time at Oakland, Cal., July 10, in a new monologue written for her by Edwin T. Emery. Sylvia has but recently arrived in this country from the Orient, and expects to appear in the large Eastern cities as soon as she has played the time contracted for her in the West by Bert Levy.

The team of McGrath and Yeoman have finished Frank Melville's Circuit of parks and are in Chicago. They will spend the rest of the Summer on their farm in South Haven, Ill.

Minyara, a Mexican dancer, has arrived in New York. She will appear in a dancing pantomime called The Love of a Toreador.

BLANCHE RING'S SEASON.

William Bartlett Reynolds, business manager for Blanche Ring, announces that that comedienne's second season in The Yankee Girl will open at Asbury Park, Aug. 26. After that engagement Miss Ring will appear at Atlantic City for a week, before inaugurating a run at the new Shubert Theatre, Boston. The tour of The Yankee Girl, as booked by Lew Fields, will take Miss Ring through to the Pacific Coast and will include long runs in several of the larger Western cities, in addition to return engagements in the towns where the merry singer of "Rings On My Fingers" and "Yip-I-Addy" scored most strongly last season. Her supporting company will be practically that which appeared with her at the Herald Square Theatre.

BILLBOARDS IN SAN FRANCISCO.

San Francisco is also discussing billboards in a calm, dispassionate manner, as is indicated by the postponement of any action on the report of the committee of investigation. After a week of mature thought, the proposed ordinance will be acted on. It provides for a tax on billboards, varying from twenty-five to two hundred dollars a quarter year.

SANSKRIT DRAMA.

An examination of papyri brought by Leococ from Turfan, Chinese Turkestan, has revealed fragments of Sanskrit dramas evidently antedating the oldest extant plays by five centuries. Dr. Leiders, the eminent scholar, made the discovery in Berlin.

THE CHILD'S LEAGUE.

The Actors' Child League Concert company gave a dress rehearsal at their parlors, 773 East 180th Street, Monday evening to a few invited guests. They started on Tuesday for a tour, embracing Asbury Park, Narragansett Pier, the Thousand Islands, and the White Mountains in charge of Nella Whipple.

FOREIGN STAGE NOTES.

Marie Bourette, found guilty of poisoning Godard, the young Belgian tenor of the Paris Opera, has been sentenced to life imprisonment and to payment of twenty thousand dollars to Godard's widow. Mlle. Bourette, who was employed in the Magasins du Louvre, is supposed to have been inflamed by jealousy at Godard's marriage.

Because of the absence of the Duke of Connaught, Lord Strathcona laid the foundation stone of the Royal College of Music in London on July 14. King George will be a patron of the institution.

The spectators of The God of Success in the Pairet Theatre in Havana were recently startled by a sensational murder. During a momentary darkening of the house, Senor Jose Marques Moreno, in a fit of jealousy, cut his wife's throat and shot at her companions, Senor Manuel Menendes and his nephew. The wife has died, but the men will probably recover. Senor Moreno was taken into custody.

Mrs. Archibald D. White is studying grand opera in Paris, where she is a social favorite because of her voice and her beauty. Her husband is promoter of the salt trust and the Cleveland gas merger.

Anna Held won the banner in the flower fete held in the famous Allée des Acacias of the Bois de Boulogne on June 18. The carriage in which rode Anna Held and her daughter, Liane Carrera, was decorated to suggest Halley's comet.

As a new royal opera is to be erected in the Tiergarten, the German Kaiser has sold the historic Royal Opera House at Berlin to the municipality for \$2,000,000. The building will be remodeled as a civic hall.

CUES.

At Pittsburg, on July 7, The Doctor of Alcantara was sung at the Rittenhouse Roof Garden under the direction of Miss Anna Griffiths. Although the opera was given for the benefit of the Milk and Ice Fund, reports indicate that it was no milk and water performance.

Lou Fall Moore, a Chicago dancer of social distinction, has been the subject of controversy by George Lederer, of the Colonial, and Torrance Wallace, of the Sylvan Players. After a conference Mr. Wallace has surrendered his claim to Miss Moore's aid in his al fresco performances at the University of Chicago. She will appear in Madame Sherry at the Colonial.

John Calvin Brown, purveyor of American amusements in England, has examined Coney Island for new ideas. He is to construct a Magic City for Paris. He sailed on Saturday last.

During the week of Aug. 10, the International Wearing Apparel, Style and Fabric Show will be held in Madison Square Garden. Costumes for all purposes and from all over the world will be displayed.

Three thousand costume makers were ordered out on July 12 to join the striking cloakmakers.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adelaide—American Roof, N. Y. C.
Ahearn, Chas., Troupe—K. & P. 5th Ave., N. Y. C.
American Newsboys' Quartette—Aldrich, Chattanooga, Tenn.
Avery and Hart—K. & P. 5th Ave., N. Y. C.
Bares, Nora, and Jack Norworth—Brighton, Brighton Beach, N. Y.
BERGERE, VALERIE—K. & P. 5th Ave., N. Y. C.
Bixley and Fink—Music Hall, Brighton Beach, N. Y.
Bohemian Quintette, Marius—Pantages', Vancouver, B. C., Pantages', Portland, Ore., 25-30.
Bretonne, May—Niagara, Niagara Falls, N. Y., Bradford, Pa., 25-30.
Bryant, Eugene—Orph., Sacramento, Cal., 11-24, Orph., Frisco, 26-Aug. 2.
Burgess, Bobby, and West Sisters—Mystic, Washington, Ind., 21-23, People's, Owensboro, Ky., 25-27.
Burt, Laura, and Henry B. Stanford—K. & P. 5th Ave., N. Y. C.
Carillo, Leo—Brighton, Brighton Beach, N. Y.
Clark, Chas. A.—Maj., E. St. Louis, Ill.
Collins and Brown—Brighton, Brighton Beach, N. Y.
Corbett, James J.—American Roof, N. Y. C., 11-23.
CHERRY, WILL M., AND BLANCHE DAYNE—Orph., Frisco.
Davis, Will—Pantages', Tacoma, Wash.
Doherty Sisters—Hippodrome, London, Eng., Aug. 1-31.

Don, Emma—Empire, Cardiff, Wales, Aug. 8-15.

Donalds, Three—K. & P. 5th Ave., N. Y. C.
Kidrid, Gordon—Music Hall, Brighton Beach, N. Y.

Finney, Maud and Gladys—Orph., Los Angeles, Cal., 18-30.

FINNEY, MRS. AND MRS. PERKINS—Grand, Sacramento, Cal., Wigwam, Frisco, 24-30.

Fox, Harry, and Millership Sisters—Brighton, Brighton Beach, N. Y.

Girard and Gardner—Empire, Glasgow, Scot., London, Eng., 25-30.

Girls from Melody Lane—Brighton Beach, N. Y.

Granville, Bernard, and Wm. F. Rogers—Orph., Portland, Ore.

Hamilton, Estelle B.—Aldrich, Chattanooga, Tenn.

Hawthorne, Hilda—Fontaine Ferry, Louisville, Ky.

Haskell, Loney—Music Hall, Brighton Beach, N. Y.

Hayman and Franklin—Oxford Music Hall, London, Eng., 4-30, Hippodrome, Southampton, Eng., 8-15.

Herlein, Lillian—Tivoli, London, England, May—Indefinite.

Holdsworth, The—Grand, Sacramento, Cal., Los Angeles, Los Angeles, Cal., 24-30.

Ingram, Beatrice—K. and P. 5th Ave., N. Y. C., 25-30.

Italian Opera—Brighton, Brighton Beach, N. Y.

Johnson, Jack—Hammerstein's Roof, N. Y. C., 11-23.

Kaufman, Reba and Ines—Ausstellung's Variete, Munich, Ger., 4-31, Orph., Karlsruhe, Austria, Aug. 1-31.

Klein and Clifton—Maj., Denver, Colo.

Kurtis-Busse Dogs—Meyer's Lake, Canton, O., Casino, Akron, O., 24-30.

Kurtis, W. J., Roosters—Hippodrome, Philadelphia.

La Toy Bros.—Orph., Frisco.

Lova, Wally—Music Hall, Brighton Beach, N. Y.

Lukas, Alex.—Palace, Clapham, Eng., Hippo, Ealing, Eng., 25-30.

Mayhew, Stella—American Roof, N. Y. C.

Melnotte Twins and Clay Smith—K. and P. 5th Ave., N. Y. C.

Merritt, Hal—Orph., Los Angeles.

Mitchell and Cain—Hanley, Eng., 18-23.

Leeds 25-30, Blackpool Aug. 1-8, Hull 8-13.

Mizzi Hajos—American Roof, N. Y. C.

Moran and Wiser—Deutsche, Munchen, Bav., Aug. 1-31.

Murray, Marion—Orph., Frisco, 10-23.

Polaire—Hammerstein's Roof, N. Y. C., 4-30.

Pope and Dog—Orph., Spokane, Wash., Orph., Seattle, Wash., 26-30.

Renards, Three—K. & P. Fifth Ave., N. Y. C.

Reynolds and Donegan—Palace, London, Eng., 4-31.

Robe de Nuit, La—American Roof, N. Y. C.

Rocamora, Suzanne—Portola Cafe, Frisco, Cal., 4-22; Levy's, Los Angeles, Cal., 24-25.

Romaine, Irene—K. & P. 5th Ave., N. Y. C.

RYAN AND RICHFIELD—St. Francis Hotel, Frisco, Cal., 27-29.

Shaws, Aerial—Circus Orlando, Stockholm, Sweden, 4-31.

Shields, Sydney—Orph., Salt Lake City, U., 24-30.

Spissell Bros.—Music Hall, Brighton Beach, N. Y.

Suzanna, Princess—Pantages', Vancouver, B. C.

St. Claire, Minnie—Brighton, Brighton Beach, N. Y.

VAN, CHARLES AND FANNIE—21 E. 42d St., Brooklyn, N. Y.

Vittoria and George—Brighton, Brighton Beach, N. Y.

Wakefield, Willa Holt—American Roof, N. Y. C.

Ward, Klara and Ward—Music Hall, Brighton Beach, N. Y.

Weich, Lew—Maj., Denver, Colo.

Wentworth, Vesta and Teddy—Orph., Seattle, Wash., 17-23, Orph., Portland, Ore., 24-30.

White and Simmons—Orph., Oakland, Cal.

Whitely and Bell—Four Mile Creek, Erie, Pa.

Willard and Bond—Bell, Oakland, Cal.

Wigwam, Frisco, 24-30.

Williams and Segal—Music Hall, Brighton Beach, N. Y.

Wison, Frank—Music Hall, Brighton Beach, N. Y.

Zimmer, John—Park, Erie, Pa.

AIRDONES.

At Salt Lake City, Utah, July 10-16, Saltair Beach, Wandamere, Salt Palace and Lagoon Park are each drawing good crowds. The lake bathing has not been so popular as usual owing to the increased depth of the water. A new pier is being put in to compensate for this.

Crimmins and Gore in The Actress and the Butler, and Hocereto's Band are the principal attractions at West View Park, Pittsburgh, Pa., and Elsie Williams and co. make their first appearance and will present a musical comedy, Topay Turvy Flats, in the new Summer theatre at Kennywood Park this week.

QUESTIONS ANSWERED.

H. P. M., Bridgeport, Conn.: Going Some was produced with the following cast: George Marion, James H. Sullivan, Richard Bennett, Donald MacLaren, Howard Interbrook, George E. Henry, Agnes Palmer, Molly Brady, and Carrie Reynolds. The cast for the first New York production was: Lawrence Wheat, Walter Jones, Herbert Corthell, C. H. West, T. J. Kerrigan, Muriel Starr, Osa Waldors, Larry Lowmeyer, George K. Henry, R. L. Vreeland, August Glassmeyer, George Leach, W. Tammany Young, Crosby Little, Hugh Cameron, and William Harrigan.

AROUND VARIOUS CIRCUITS.

"Open Door" Managers Announce Further Bookings—Authors' Producing Company's First Plays—Klein's New Drama.

American Theatrical Exchange.

H. W. Savage's attractions that were booked elsewhere through the Southern States, are all being booked through this office now, and include the following companies: Madame X, The Merry Widow, The Love Cure, The Grape Girl, and The Prince of Pilsen, with more to follow.

Union Springs, Ala., and Gaden, Ala., are now represented by this office. Recent bookings are Al. Field's Minstrels and Ishmael Beniah.

Charles A. Burt Southern Theatre Circuit (Inc.)

J. P. Dugan, manager of the Manring Theatre, Middlesboro, Ky., advises us that on Aug. 1 he will begin to remodel the theatre, and will not be ready to open it before Oct. 1. He also says that when the new theatre is completed they will be able to handle any attraction on the road. This town has proved to be one of the best "show" towns in the South.

G. C. Sparks has succeeded C. L. Thompson as manager of the Thompson Opera House, Thomasville, Ga., and states that improvements are being made on the stage in the way of lighting and some electrical conveniences that have been put in.

Roscoe Russell Roberts, president of the Charles A. Burt Southern Theatre Circuit (Inc.), was married to Gillie Gray Dunsmore, at North Fork, W. Va., on July 7.

Benjamin T. Pitts, manager of the Opera House at Fredericksburg, Va., advises that he will have the Opera House remodeled, giving more seating and stage capacity, so that he can present any big road attraction. Mr. Pitts is delighted with the bookings for next season, which have been made through this office.

National Theatre Owners' Association.

John Cort, president of the National Theatre Owners' Association and general manager of the Northwestern Theatrical Association, announces several new productions for the coming season.

Mr. Cort will present Mrs. Leslie Carter in a new play by Rupert Hughes that is said to have a role that offers her greater possibilities than anything she has had in several years. Mrs. Carter will be given a short road tour prior to an extended New York engagement, which will begin in October.

Max Figman will open his season at the Globe Theatre, Boston, on Labor Day, in his last season's success, Mary Jane's Pa. He will be supported by Helen Lackaye and practically the same company as before. Early in the new year Mr. Cort will present Mr. Figman in a new play, in which he will be given a metropolitan hearing.

Jinga Boo is the title of a new musical comedy that Mr. Cort will produce in October. The book is an adaptation from the German by Leo Dietrichstein, that was formerly presented in farce form under the title of There and Back. The lyrics for Jinga Boo are supplied by Vincent Bryan and the music by Arthur Pryor.

The Gamblers, which will be the first of a number of plays presented by the Authors' Producing Company, an organization of independent playwrights and managers of which Mr. Cort is president and Charles Klein general producing manager, will be brought into New York for an extended engagement in September after a short period on the road. The Gamblers is Mr. Klein's latest effort, and is considered by him to be the best work of his career.

Mr. Cort has several more plays that he intends to produce before the first of the coming year.

KANSAS CITY.

David Kessler Well Received—Meyer Shanberg Gets Another House.

David Kessler appeared at the Willis Wood for one performance July 10, presenting The Jewish Heart, a comedy-drama with music. A good sized audience gathered for the occasion and tendered the star and his company a most cordial welcome.

The Lyman Howe travel pictures continued to please at the Shubert 10-16, drawing good sized crowds both afternoons and evenings. One of the features of a very interesting bill were views of army maneuvers that won immediate favor. Travel pictures of Switzerland, Italy, Java and the Orient were also watched with great interest. The pictures will be continued next week.

Armond's City of Yesterday, a minia-

ture reproduction of the destruction of San Francisco, was the headline feature of a good bill at the Empress 10-16. Business continues good at this theatre as well as at the other vaudeville and moving picture houses.

Meyer Shanberg has obtained a lease on the People's Theatre in Kansas City, Kan., and will change the name to the Columbia and open it as a vaudeville house in the early Fall. The theatre is to be entirely remodeled. The attractions will be supplied by the Western Vaudeville Managers' Association, and the house will be run in conjunction with the new Orpheum Theatre in Leavenworth, which is also under the direction of Mr. Shanberg.

D. KEDDY CAMPBELL.

INDIANAPOLIS.

Harry Northrup's Mustache Refused to "Stay Put"—Work on Opera House Started.

The All-Star Stock company closed a six weeks' engagement at the Murat in Sherlock Holmes July 4-9 under the management of Barney J. Reilly. This week 11-16 practically the same company with two favorites, Selene Johnson and Olive Temple missing, reorganized under the name of The Murat Players and managed by Harry W. Bell, presented The Blue Mouse to large houses. It was the first farce put on by the company and they met every requirement, giving a performance full of dash and spirit. Lillian Sinnott, the popular little ingenue of the company, who was seen for the first time in the leading role, played the name part in a breezy, saucy manner that charmed her many admirers. It was an excellent performance. Robert Lowe handled the part of Rollett, the young secretary, with much success. Leslie Kenyon again demonstrated his versatility by his splendid performance of Llewellyn. Harry S. Northrup was good as Philip Scarsdale. On Tuesday night Mr. Northrup's mustache refused to "stay put" during his first speech, finally coming off altogether, causing roars of laughter that drowned his lines and Mr. Lowe's. The funny mishap created a bond of sympathy with those out front and made Mr. Northrup particularly favored all evening. William H. Sams was excellent as Wallus from Cohoes in spite of his English accent. Harry Mainhall made much of the small parts of the auctioneer, which he played exceedingly well, and the policeman. Craig Randall played well the role of Mrs. Rollett and Pearl Marvin scored as Lizzie. Caste 18-23.

The work of raising buildings in the Grand Opera House Block, where a fifteen-story annex to the Lemcke Building will be erected, to cost \$300,000, began last week. The Westlake Construction Company holds the contract for the work, and it is stipulated that the new building must be completed by May 1, 1911. Night and day shifts will be employed until after July 20, when an entrance to the Grand Opera House must be completed.

PEARL KIRKWOOD.

MINNEAPOLIS.

Few Attractions to Record—Metropolitan Stock Company Makes Big Jump.

The middle of the Summer season finds Grace Hayward players sweltering in the thick Elizabethan costumes demanded by When Knighthood Was In Flower at the Metropolitan and the Lyric players at the Lyric skipping through Facing the Music, once used by Henry Dixey. Next week the Metropolitan Stock takes a far jump into Alaska with The Spoilers, while the Lyric gives The Great John Ganton, in which George Fawcette scored an immense success earlier in the season.

Save for the Unique all the other theatres are closed and there is little to record. Henrietta Vaders, here two seasons ago with the Ferris co., has joined the Hayward co. as character woman. Helen Wilton, who has been a great favorite with Lyric audiences for the past two seasons, closes with the co. to spend the remainder of the Summer resting before the regular season opens.

CARLTON W. MILES.

DENVER.

The Commanding Officer Well Presented—The Casino and Tabor Doing Well.

The Commanding Officer was well presented at Elitch's 4-10; good houses were in attendance throughout the week. The Barrier 11-17.

La Mascotte drew well at the Casino 8-10. Said Pasha 10-16.

Howe's Travelogues are attracting large audiences to the Tabor.

MARY ALKIRE BELL.

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SPOKANE.

Good Business at the Auditorium—The Mayor's Letter to Manager Willson.

Returns of the Jeffries-Johnson fight and pictures attracted many to the Auditorium the afternoon of 4. The White Squaw, featuring Della Clarke, played to fair business 8-10. Benefit performance Ladies' Auxiliary Spokane Lodge, O. A. H., 14; William Collier in A Lucky Star, 25, 26; Mrs. Fiske, Aug. 8, 9; Margaret Anglin in The Awakening of Helena Ritchie, 16, 17.

The Clansman, with D. S. Lawrence and Jane Vivian Kelton in the chief roles, played to good business at the Spokane, 3-8. The co. gave a special matinee performance 9 for John Cort, president of the Northwestern Theatrical Association, and a party of friends. Though the Baker Stock co. is signed to begin its season here on Sept. 1, it is likely the Lawrence-Sandusky co. will remain the entire season. The Love Route, 10-16; Uncle Tom's Cabin (by request), 17-23.

John Cort announces that the Auditorium will have the best line of attractions during 1910-11 ever there.

Judge J. D. Hinkle, of the Spokane County Superior Court, who is also chairman of the commission appointed by Mayor Pratt, sent the following letter to R. A. Willson, manager of Natatorium Park, operated by the Washington Water Power company: "The commission of 28, appointed by the Mayor to study the conservation of the youth of our city, desires to express to you its hearty appreciation of your efforts to make your park one of high character and a proper place of recreation for the boys and girls of our city, and wishes to congratulate you on the success of your efforts thus far. It is very gratifying to us to know that there is one in your position who is working toward the same ends that we are, and we are very glad to be invited to come to you and talk over with you these matters of mutual interest."

D. S. Lawrence and his wife, Jane Vivian Kelton, entertained members of the Lawrence-Sandusky Stock co. at their home here the night of 4.

Manager Hayward, of the Auditorium, received a letter from Margaret Anglin saying that her visit to Spokane will be postponed from 16, 17, to Aug. 16, 17, on account of a trip to Honolulu.

Signor Roman Klekke, baritone, of New York, now touring the Northwest, announces he will make his home in Spokane.

A. T. BARNET.

CLEVELAND.

Opera Season Closed at Euclid Garden—Colonial Stock Company's Offerings.

The Merry Widow Remarried was the bill at the Euclid Garden, July 11-16 and was well received. It is a brisk, lively opera, the work of a Cleveland authoress, and was staged in a manner reflecting credit on the ability of Max Falkenheuer, proving a happy hit for the closing engagement of the opera season.

Amelia Bingham opens a short engagement 18, presenting Mrs. Jack.

Charles's Aunt was the offering of the stock company at the Colonial 11-16. A Friend of the Family 18-23.

Pain's spectacle, The Battle in the Clouds, will be the main attraction at Luna Park 17-23. WM. CRAWTON.

PROVIDENCE.

My Wife's Husband Proved Very Amusing—Empire Stock Season Closed—Gossip.

My Wife's Husbands proved an attraction worthy of better patronage at Keith's July 11-16, although the extreme heat no doubt was entirely responsible for the falling off. The work of the cast was excellent. Complications were many in which Miss Scott and Mr. Mortimer figured prominently. Miss Sherman and Miss Taggart joined forces with the company and contributed small parts. The Spoilers 18-23.

The Empire closed its short season of Summer stock with a good performance of Man's Enemy 16. The house will continue closed until late in August, when the regular season will be inaugurated. Messrs. Spits and Nathanson are very optimistic about the coming season.

In the issue of July 9 William Humphrey was reported to have played the leading role in The Banker's Daughter at the Empire. This was an error, as the honor belongs to Harry E. Humphrey, who was affiliated with the Empire Stock company throughout its entire season.

The report of William Morris and Ed. Bloom being in Providence to look over a site for new theatres seems to have created quite a stir among the theatrical men of the city. At all events, if Mr. Morris is successful in landing a theatre in Providence in opposition to the Keith enterprises his path will not be strewn with roses. Mr. Albee is certainly not to be caught napping, and if such should be the case Mr. Albee will devote his new house to high-class vaudeville and retain the present house as it is. This, however, will make three first-class vaudeville theatres in the city and a lively season will no doubt result. However, at the time Mr. Morris and Mr. Bloom were reported to have been seen in Providence they were also reported to be in New York.

F. F. HYLAND.

PORTLAND, ORE.

Only One Attraction Here This Week—The Bungalow Again Ready for Business.

The only dramatic attraction of the week, July 5-9, was Henrietta Crossman in Anti-Matrimony, which opened the Bungalow, 7, and continued for three nights and Saturday matinee. An entirely adequate company supported the star, and despite the excessively warm weather, they played to excellent business.

This was the first attraction that has appeared at the Bungalow since it was partially wrecked to make way for the new Baker Theatre. The east wall has been re-established, and although about 200 seats have been cut out of the house, it is still in shape to play attractions.

William Collier in A Lucky Star is announced for July 10-12 and 18, followed by Mrs. Fiske, 21, 23.

The Armstrong Musical Comedy company still holds forth at the Lyric.

JOHN F. LOGAN.

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and Promote a more Healthful Tone to Eyelids, Eyelashes and Eyebrows, and Prevent Undesirable Conditions, Try Murine and Murine Eye Salve. You Will Like Murine in Daily Use in Beauty Parlors

LETTER TO THE EDITOR.

About a Popular Character.

CHICAGO, JULY 8, 1910.

To the Editor of The Dramatic Mirror: Sir: We have been very much interested in your play contest, especially as more than half the most frequently acted twenty-five pieces are published by us, and thirty of the first sixty plays are also our publications. But in one particular we think an injustice has been done to the late J. A. Fraser, the author of Jerry the Tramp, or A Noble Outcast, which is the real title. In their admirable report your judges mention Jerry the Tramp as the work of Dion Boucicault, probably without having all the facts before them. It is true that this piece was adapted from an old play entitled Jocrisse the Juggler, as was also Inshavogue, by Dion Boucicault; but this latter play is never performed with the title of Jerry the Tramp, for this is the name of a character in A Noble Outcast.

In our catalogue we state: "It is safe to say that in the whole range of drama there is no character to be found with such power to compel alternate laughter and tears as is shown by Jerry the Tramp."

A Noble Outcast is often performed under other titles, the most common being The Convict's Daughter. With this title it has been played for a long time, with great success, under a license for a period of ten years.

Inshavogue is an Irish play and differs so materially from A Noble Outcast, which is typically American, though both are founded on the same original, as not in any sense to be the same play. The proof of the pudding is in the eating; the play produced under the title of Jerry the Tramp, A Hero in Rags, and The Convict's Daughter is A Noble Outcast and not Inshavogue. Consequently John A. Fraser is entitled to the fame of being included among the authors of the "twenty-five most frequently acted plays."

Very truly,
THE DRAMATIC PUBLISHING COMPANY,
CHARLES H. SEBORG, President.

ture Miss Smith in his musical production, The Girl That's All the Candy. The play will open early in September and is booked solid.

Gordon Mendelssohn, who has been playing the juvenile roles with the Louis Leon Hall Stock company in Trenton, N. J., for the past ten weeks, will go to Atlantic City for six weeks when that company closes next week.

Contracts have been signed between Gus Hill and Harry Fields by which Mr. Hill will star Harry Fields. The first play will be The Shoemaker, a comedy drama in three acts and five scenes of New York and Western life. The season will open in Boston the week of Aug. 15. A tour of thirty-nine weeks has been arranged.

The Girl from Home, a Southern comedy, will be presented this season over the one-night stands with Mary Carew as star. The play was copyrighted July 17, 1909, and the first production was given in September at Albion, N. Y.

Augustus Balfour, who has been editor and producer for the past four years with different film companies, returns to the stage next season in an important lead.

The Cliff Haven Stock company opened its third season at Cliff Haven, N. Y., July 16. On the opening night the officers of the Fifth U. S. Infantry stationed at Plattsburg Barracks attended the performance. Starting three years ago as an amateur organization presenting week-end bills for the benefit of the Summer colonists the company has now become professional. Harry Sleight is director and among others in the company are G. Swayne Gordon, Mabel Crawley, Miss Willett and Mr. Daly.

Madame Sherry, which has been running for seven months at the Colonial Theatre, Chicago, comes to the New Amsterdam for an unlimited engagement beginning Monday, Aug. 29. Among those in the cast are Lina Abarbanell, Ralph Herz and Ignacio Martinetti.

Ina Pelley, who has recently been appearing in The Blue Bird in London, has married Christopher Lowther, son of the Right Honorable James W. Lowther who is Speaker of the House of Commons. As the Speaker, according to custom, receives a viscountcy upon retiring, Miss Pelley will some day succeed to the title.

Bernice Golden has joined Lillian Russell's company for next season.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Miller Brothers' 101 Ranch gave a very satisfying performance at Putnam, Conn., on July 13 and was well patronized.

Howe's Great London Circus gave excellent satisfaction at two performances July 5 at Glens Falls, N. Y. The outfit is almost all new and the street parade was over a mile in length. They drew capacity tents and every one was well pleased. H. S. Mattox, press representative and Doc Ogden spent some time while in Glens Falls visiting among their friends.

Crowded tents greeted Buffalo Bill and Pawnee Bill at Ypsilanti, Mich., on July 12. Very satisfactory performance was given.

Hundreds were turned away at Bangor, Me., on July 6, when Forepaugh and Sells Circus came to town. They gave two performances, both of which were very enjoyable.

The Sells-Floto Circus will be seen at Chicago, Ill., in August. This, it is said, will be their first appearance in that city. Miller Brothers' Wild West is billed for Riverview Park, Chicago, Ill., Aug. 21-23. Hereafter they have played at the Coliseum.

Elgin, Ill., will have a chance to see the Sells-Floto Circus on Aug. 11.

Terry's U. T. C. (under canvas) is billed for Algonquin, Ill., July 18.

Gentry Brothers' Dog and Pony Circus will be at Chicago, Ill., Aug. 1.

Hagenbeck-Wallace's Circus gave two extra good performances at Peoria, Ill., on July 11, to very good business. Ringling Brothers are billed for July 20.

It looked as though all of Omaha, Neb., turned out on July 12, when Ringling Brothers gave two performances under their spacious tents. As usual the attractions were all that they were advertised to be.

Miller Brothers' 101 Ranch Wild West gave two performances, July 13, at Fall River, Mass., to large attendance, and gave complete satisfaction. The parade was very interesting and from the viewpoint of a person living in this part of the country it brought in reality many things which are

only read of in books. The parade was most excellent and was witnessed by an immense throng.

Never before has such billing been done at Goshen, Ind., for a tented exhibition as has been placed on the boards for Buffalo Bill-Pawnee Bill, due there July 27. Although the "Two Bills" have no opposition in Goshen, they were opposed by Ringling Brothers excursion business to South Bend, June 18, and have excursion opposition by Barnum and Bailey in Elkhart, July 16, and Hagenbeck-Wallace at Warsaw July 22. July brings Barnum and Bailey, Ringling Brothers, Buffalo Bill-Pawnee Bill, Hagenbeck-Wallace and John Robinson all into Indiana-Michigan territory. Ringling Brothers will be at Benton Harbor, July 22, and followed there by Buffalo Bill-Pawnee Bill, July 26. John Robinson was at Columbia City, July 19, and followed by Hagenbeck-Wallace, July 23. In some northern Indiana cities where Hagenbeck-Wallace and John Robinson were about to clash a division of territory was made by mutual arrangement.

Hagenbeck and Wallace's Circus pleased excellent business at Red Oak, Ia., on July 4.

Barnum and Bailey's Circus appeared at Bucyrus, O., afternoon and evening of July 9, before an audience estimated at 12,000. Everybody went home pleased.

The Sells-Floto Circus was seen to good advantage at La Junta, Colo., on July 7.

Miller's 101 Ranch show is booked to fill an engagement at Cumberland, Md., the latter part of August. So far the circus season has been very dull.

Over 14,000 people saw Buffalo Bill's Wild West and Pawnee Bill's Far East at Bellefontaine, Ohio, July 7. Every one was pleased. A number of novelty acts have been added that relieve the monotony of the old time Wild West performance. It was heralded as the farewell tour of Buffalo Bill and people came from far and near. "The old man is feeling good today over this big crowd," said an usher at the afternoon performance.

Barnum and Bailey are due at Kansas City, Mo., this month, July 25 being announced as their date, with both afternoon and evening performances. Many new features are promised.

The Sells-Floto Circus is announced for a two days' engagement at Kansas City, Mo., July 18, 19, and one day's performance in Kansas City, Kan., just across the line, July 20. They are announcing the circus war in daring headlines, with prices cut in half, the general admission being only twenty-five cents.

Buffalo Bill and Pawnee Bill's combined attractions were seen at Grand Rapids, Mich., July 18. Ringling Brothers' Circus is billed for July 25.

Young Buffalo's Wild West pleased two fair sized audiences at Portsmouth, O., July 12, despite a heavy rain which prevailed during both performances.

NOTES OF VARIOUS ACTIVITIES.

Grabach's Pacific Coast Scenic Studios, located at Portland, Ore., and one of the big studios in the Far West, have room for two experienced and reliable scenic artists.

The complete scenic productions used for The Sons of Society and Peggy Macree are offered for sale at a bargain by A. W. Dingwall, Times Building, this city.

Two dramatic stars, whose names are known from Coast to Coast, have the play—a short cast—and can get the best of time. They want a manager with capital, or investor, and invite investigation. "Opportunity," care this office, will reach them.

About six weeks ago T. H. Winnett, of the Emergency Bureau fame, inaugurated an engagement department which to-day is one of the busiest departments in one of the busiest offices in New York. Managers and actors have been brought together to the mutual advantage of both. In the play department particular attention is paid to the works of rising authors, every manuscript submitted being given careful consideration and a thorough reading. This has led to the placing of a number of new plays with prominent managers for production for next season.

DATES AHEAD.

Received too late for classification.

ALLEN, ESTELLE: Terre Haute, Ind., 10-23.
DUNCAN, HYPNOTIST (L. C. Zeller, mgr.): Kirksville, Mo., 18-23, Springfield, Ill., 25-31.
ECKHARDT, OLIVER (Oliver Eckhardt, mgr.): No. Battleford, Sask., Can., 21-23, Prince Albert 25-30.
GRAHAM STOCK (Oscar Graham, mgr.): Independence, Kan., 24-Aug. 6.
HACKETT, JAMES K.: San Francisco, Cal., July 11—Indefinite.
HICKMAN-BESSEY (Harry G. Libou, mgr.): McAlester, Okla., 24-30.
MAHER, PHIL (Leslie E. Smith, mgr.): New Castle, Pa., 18-23, Bradock 25-30.
MANHATTAN STOCK: Passaic, N. J., Indefinite.
PRINCESS BRYANT STOCK: Vincennes, Ind., July 24—Indefinite.
TEAL, RAYMOND (Frank Wolf, mgr.): Bartlesville, Okla., 18-23, Pawhuska 24-30.

Births.

POWELL.—A son, Frank Powell, Jr., to Mr. and Mrs. Frank Powell (Eleanor Hicks), in Creston, Ia., June 28.

Married.

CHILDREY—HULLINGER.—Stanley M. Childrey and Bessie Mamie Hullinger, at Indianapolis, Ind., on July 11.
CONNORS—BLACKBURN.—Barry Connors and Ruby Blackburn, at Washington, Pa., on July 8.
CRESPINA—LEVY.—Pierre Crespinia to Ethel Levy, in London, in June.
CROSSFIELD—RAFFETTO.—Otto J. Crossfield and Adelina Raffetto, at Oakland, Cal., on July 8.
GARLINGTON—CRIDER.—M. M. Garlington to Edith Glenn Crider, in Fort Worth, Texas, July 7.
GOULD—KELLY.—Frank Gould to Ethel Kelly, in Paris, in June.
HUTCHINS—ANGLIN.—Charles Thomas Hutchins, Jr. to Helen Mary Anglin, in New York, on July 11.
KING—CLARK.—C. A. E. King and Edna A. Clark, at San Francisco, Cal., on July 7.
MOORE—ZALESKA.—Floyd W. Moore and Rosina Zaleska, in New York city, June 1.
REYNOLDS—SMITH.—Harry Reynolds and Nellie Smith, at Jefferson City, Mo., on July 12.

Died.

BACON.—Fred Pierce Bacon, 68 years old, in Boston, July 13.
DE WOLFE.—James De Wolfe, 36 years of age, in Columbus, O., July 19.
DOUGLAS.—Edward Douglas, in San Francisco, Cal., July 19.
ELMORE.—Belle Elmore, in London, in February, aged 54 years.
FITZGERALD.—James D. Fitzgerald, in New York, July 1, aged 62 years.
WOODS.—Kate Tammant Woods, in Buffalo, N. Y., July 12.

Correspondence

CORRESPONDENTS are wanted by THE MIRROR in the following cities of Arkansas: Corning, Clarksville, Conitah, Gadsden, De Queen, Garretts Springs, Fordson, Forest City, Gordon, Huntington, Itasca and Harrison.

ALABAMA.

MONTGOMERY.—MAJESTIC (W. E. Couch): Majestic Stock co. in The Question of the Hour and At Pine Ridge 4-9; creditable performances and large business. Same co., 11-16.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): William Collier in A Lucky Star 3-5; fine production to good attendance. Ferris Hartman 10-16. Margaret Anglin 17-18.—LIBERTY (H. W. Bishop): Bishop's Players presented A Black Sheep 4-10; fair production, to medium houses. Faust 11-17.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Motion pictures 4-9; to good business.

CONNECTICUT.

BRIDGEPORT.—POL'S (L. D. Garvey, res. mgr.): The players had as much fun as the audiences 11-16 in presenting Glissandra Gloria, and that's saying a good deal. The bright particular comedy hit of the farce was that of Arthur Buchanan as Mr. Fockett. Alice Fleming, John Ince, and Hammond Daily scored as fun-masters. Daughters of Men 18-23.—ITEM: Pretty Margaret Lawrence retired from the co. V because of a sudden and severe illness. W. E. Hopkins.

STAMFORD.—ALHAMBRA (Kumli Co.): The Franklin Stock co. closed 8 with, Merely Mary Ann, owing to the extremely hot weather, which had a very perceptible effect on the size of the houses. Will be closed until about Aug. 15, reopening with stock.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Delcher): Mable Paige and co. in The Talk of New York 4-9; pleased good audiences every evening. Same co. in The College Widow 10-16.—ORPHEUM (Burbridge and Wells): Harlan Musical Comedy co. will play The Knickerbocker Girl 10-13 and The Man from Mexico 14-16.—MAJESTIC (A. H. Hoyt): Continued excellent vande-

X. BAZIN'S FAR FAMED DEPLATORY POWDER REMOVES SUPERFLUOUS HAIR
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.

ville, to good returns every night 11-16.
—AMUSE: This is our most popular vaudeville house and by far the coolest place of amusement in the city. The fine bill presented every night has drawn good business. For the week of 10-16 the management will present O What a Night, which combines vaudeville, musical comedy and burlesque. With their clever artists, it is needless to say this will draw good business.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): The McHase Stock co. closed a very successful season of fifteen weeks June 25. They left for the coast to open at the Savoy Theatre, San Francisco. The new Orpheum Theatre not being quite completed, the Casino Musical Comedy co. opened 27 to a crowded house in The Telephone Girl. Mr. Cohen has brought down an excellent co. and they ought to do well for at least twelve weeks. Maud Rockwell is the leading woman, playing opposite Carlton Chase; F. B. Blair is the comedian, and dainty little Olga Steck, formerly with Kolb and Dill, is the soubrette; the other members are Harry Garrity, Harris McQuire, Elsie Schuyler, Rita Abbott, Laurel Atkins, Vilma Steck, Beth Lang, Mary Ainslee, Evelyn Shaw, Gladys Clifton, Leslie Cathcart, Hazel Hall, Masie Neppert, May Dale, Marcelle Marion and Margaret Seymour. Charles Justi is the musical director. —ITEMS: Work is going on rapidly with the new Orpheum, which is being remodeled from the old Bonlie Theatre, formerly the most pretentious moving picture house in town. An entire new stage has been built, dressing rooms added and the seating capacity increased. Every motion picture house in Honolulu has added vaudeville to its attractions, and it is surprising to find every place in town crowded. Charles Royal and Edyth Elliott are at the Empire, the Desmond Sisters at the Park and Orion and Leota at the Art.

THE BOHEMIAN.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Della Pringle Stock co. has been holding the boards during the past week, with The Boys of the Jumping Gee; well staged; good co. and business. Next week they will present The Call of the Circus. —RIVERSIDE PARK: The Chattanooga Circle has had possession the past week, with big attendance. Hunt's Musical Comedy co. had to adjourn to the Orpheum, where they put on Spaulding's Dilemma to fair business. —THE BOZ, OAKS, LYRIC and BIJOU have been drawing cards past week. —ITEM: E. C. Hunt and wife, managers of the troupe, "pulled their freight" for "Frisco. Joseph Spiegel will manage the troupe at the park coming week.

ILLINOIS.

DIXON.—OPERA HOUSE (E. Stanley Baker): Dark. —FAMILY (C. H. Eastman): Vaudeville and pictures 5-9; good attractions and business. —SUMMER THEATRE (G. W. Kent): Opened 7 with pictures and vaudeville, to good business. Allen Stock co. 18-25. —ITEM: Manager Kent's new theatre has seating capacity for 800, and is very attractive, both inside and out. Prospects bright for good season of business.

ELGIN.—STAR: Vaudeville bill 11-16, included Consul, the trained monkey, and drew capacity houses at every performance.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): Pacific Coast Borax co. with motion pictures on Through Death Valley, June 27, 28; excellent entertainment, to large audiences. —ITEM: Harry G. Sommers, of the Knickerbocker Theatre, New York, owner of the Sommers Circuit, was here during week of 11 inspecting the Jefferson, for which he has signed a lease, which runs until 1915. The season of 1910-1911 promises to be the best in the Jefferson's history and is now being booked. Mr. Sommers also inspected his houses at Marion, Ind., Elkhart, Ind., and South Bend, Ind., after which he went to Chicago.

IOWA.

DUBUQUE.—UNION PARK THEATRE (Chas. D. Connelly): 17 Boys in Blue, The Park Players, and Currier and Carmen 5-9; gave fine performances; afternoons and evenings. Circillo's Italian Band and Four American Gypsies 10-16.

KANSAS.

TOPEKA.—GRAND (Roy Crawford): North Brothers Stock co. closed their season in The Golden Ranch Round-Up 4-9. The co. appeared to good advantage. The Grand will be dark until late in August. —ITEM: Manager Crawford is attending the convention of bill posters in Chicago. After the convention he will make a trip over the Great Lakes and will later go to New York and Brighton Beach. G. D. Hood.

MAINE.

BANGOR.—ACKERS (Robert E. Green): —ITEM: There has been a change in the management. James Carroll, the former manager, has retired and Robert E. Green, late of Congress Theatre, Portland, Me., succeeds him. Business holds good.

BELFAST.—OPERA HOUSE (W. J. Clifford): Avery Stock co. 18-20. —ITEM: Bernice Golden has been spending some time with her parents here. She has joined Lillian Russell's co. for next season.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Motion pictures and Marcella and Bonner and Powers to fair business. —THE LYRIC (J. F. Ebling): Motion pictures, Myrtle Nelson and Lizzie Johnson 11-16; to fair business. W. E. HOLIDAY.

CUMBERLAND.—MARYLAND (W. J. McCray, res. mgr.): Ben Greet's Players in A Midsummer Night's Dream, The Tempest, and Twelfth Night June 27, 28; open air performance. Vaudeville and pictures 4-9; to excellent business. —ITEM: Professor Charles Cape, of this city, who recently completed a long engagement at Chase's Theatre, Washington, D. C., is enjoying a well-earned vacation here.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Opera co. presented The Bohemian Girl 11-16, with Marie Barry as Arline, in which role Miss Barry scored a big hit. Raymond Crane made his first appearance with the co. 11 and met with much success. Fred Killen sang brilliantly as Thaddeus, R. O. Burgess and Wilbur Cox were exceptionally fine, as was Eddie Reader. Virginia Reid and Ella May Dunn were heard to good advantage. Special mention is due the chorus for their excellent singing. Well staged and costumed under the personal direction of Gilbert Clayton; attendance large. —ITEMS: Ethel Bixby in A Day in the Alps scored a hit at the Bijou 11-13. J. M. Welch returned to New York 11. Grace Ingham arrived home 11. John A. Daley, late of the Gaiety Stock co., Hoboken, N. J., entertained several of the members of the co. at his home in this city 11-12. Harold Wilson, late manager of Under the North Star, has entered vaudeville and made a most successful appearance at the Bijou 7-9. May Tobin, of this city, has joined the Lincoln Park opera co., her third season. Manager J. M. Welch, of New York, who has been spending a few weeks at his old home in this city, has been well entertained by his many friends, including manager James Driscoll, of the Daily Globe, and Manager W. F. Mason. Manager Sheedy's theatre at Newport, R. I., is without doubt one of the handsomest in the country; the beautiful grounds with their wealth of trees, vines and flowers, at night, when ablaze with light, the sight is a beautiful one. The members of the Lincoln Park Opera co. are enjoying their engagement at this beautiful park, living the simple life in the open most all of their time. The New Palace Theatre is most completed and will be very pretty. W. F. Gae.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): It was evident that a large number of people desired to know how difficult it is to spend a million dollars in one year from the way this house was filled 11-16, when the Poli Stock co. presented that popular comedy, Brewster's Millions, with Edward Lynch as Monty. Mr. Lynch handled the part very cleverly and made a big hit. Albert Lando deserves credit for the staging. For the week of 18 Mr. Poli has arranged to produce for the first time on any stage a comedy-drama, The Suburbanites, by John Cumberland, who was recently featured with the Worcester Stock co. and who is very popular in this city. Mr. Cumberland will play one of the leading comedy roles. —CASINO (H. W. Ball): Eddie Foy's former success, Piff, Paff, Pout, was the attraction of the White City Musical Stock co. 11-16, to good business. Claude Amnden, a favorite of the past two Summer seasons at this house, was seen this week for the first time this season in this city. Another newcomer who made a hit was Pearl Townsend in the role of Nora Melon. The piece was staged under the direction of Mace Bonville. Sergeant Kitty 18-23.

LOWELL.—HATHAWAY: ITEMS: Andrew E. Hathaway sold this house to John I. Shannon, who has been manager during past four years. Policy and name of house will remain as heretofore and opening date is set for Aug. 15; Keith booking. William H. Way, the popular musical director, is home on a vacation. There is another rumor afloat regarding a new Keith theatre here. —PAGE STREET THEATRE: Work on this new house is being pushed night and day, and it will open Sept. 1.

MICHIGAN.

GRAND RAPIDS.—RAMONA (L. J. Delamarter): Usual good bill of vaudeville headed by Onalp, the Hindoo Mystery; the Great Howard, the Morrissey Sisters and Brothers, the sketch Happy's Million, Luce and Luce, Covington and Wilbur, and pictures, 10-16.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): Old Heidelberg 4-10, by the Forbes Stock co., entire week, with three matinees; to good houses and well pleased audiences at all performances. A Navajo's Love 11-17, with three special matinees, given by the Forbes Stock co.; very well given and is enjoying excellent patronage. Gus Forbes as Julian Navajo gives a strong and forceful presentation. Justina Wayne as Alice King fills the role with a sweet and graceful demeanor, much relished by her admirers. Mr. McKurdy as Major Courtland, Frank Jamison as Mr. King, and Norman Wendel as Arthur LaBalle, all deserve special mention. —BIJOU: Vaudeville, three performances daily, 11-17; good bills and full houses at all performances. The bill for the week included Helen and Hayes, Carl Hewitt and co., the Venetian Street Musicians, the Grassers, Madame Jenny's Cat and Monkey Actors.

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DULUTH.—LYCEUM (C. A. Marshall): Forbes Stock co. in Old Heidelberg 4-10; good co. and excellent performance. Gus Forbes and Frank Jamison deserve particular mention for good work. Norman Wendel, James Kyrie McCurdy, Justina Wayne, and Kate Woods Fiske were all very satisfactory.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Huntley Picture Monarchs 10-17 (return engagement).

NEW HAMPSHIRE.

DOVER.—LYRIC (Dolan and Paul): The Warwicks, Santini Brothers, and Grant Demmons 4-9. —ITEM: The hot weather

does not affect attendance at this popular house.

NEW JERSEY.

PASSAIC.—MONTAUK: Manhattan Stock co.'s offering for its fifth week was The Lost Helms 11-16; well produced by an excellent cast which included Fred Keisey, Betty Cullington, James Moore, Jane Fearnley, Jack Gray, P. M. Trahey, Herbert Heywood, Carroll Daley, and Constance Glover. Next week, The Harvest, 18-25. —ITEM: This is the first stock engagement for this city and indications point to a long season.

NEW YORK.

ELIMIA.—BORICK'S (Henry Taylor): Delightful memories of youthful days held sway 11-16, when the Manhattan Opera co. offered Jack and the Bean Stalk to the largest and best pleased houses of the opera

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season. Gladys Caldwell's work as Jack was a revelation, having her most favorable role of the season and winning new honors. Carl Gantvoort scored as Sir Harry Hatter, and his several songs went big. Henry Taylor made an acceptable Everybod, and Frank French gave a good portrayal of Sinbad. Clifford Hyde was as merry an Old King Cole as tradition demanded, and George Stevens as the Giant made a hit that measured up to his stature. Allan Ramsey was exuberantly funny as the Queen Dowager of Fairies, Eleanor Sutter proved a winsome Little Miss Muffett, and Marie White as Old Mother Hubbard added much to the success. Good work was also done by Cleo Moody as Princess Mary, Gladys Moffatt as Puss in Boots, Bertha Carlisle as the Old Woman Who Lived in a Shoe, Charlotte Fielding as Blossom, and Elmo Carroll as Caterpillar. George Lynding led the orchestra in his usual able manner. Ship Ahoy 18-23.—**ITEMS:** Fifteen hundred children and grown-ups attended a reception given by Gladys Caldwell, prima donna of the Manhattan Opera co., at Horick's, 13. Roy S. Smith, press agent of Horick's, has been appointed private secretary to Congressman J. Sloat Fassett. Work will shortly be commenced upon the Corning branch of the Elmira, Corning and Waverly Railroad, opening up a territory that will contribute materially to the theatrical attendance in this city.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEEKER HALL (J. Gilbert Gordon, res. mgr.): The Lytle Stock co. has lost none of its popularity and this week, 11-16, the twentieth of their successful engagement, attracted the usual large and highly pleased audiences. An especially good production of "In Missouri" was provided, in which the several members of this talented co. were seen to excellent advantage. The principal roles were played by Mr. Lytle, Miss Esmond, Jack Sumner, A. C. Henderson, Ines

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Buck and Frank Base. The scenic embellishments were highly commendable, and to Martin Butler much credit is due his artistic skill in preparing all the special scenery used during the long engagement. The Genius 18-23. Brewster's Millions 25-30. Low Dockster's Minstrels Aug. 11.—**PROCTOR'S** (Howard Graham, res. mgr.): Offered a splendid vaudeville bill in conjunction with moving pictures 11-16. The following artists appeared: George Harcourt and co., Melodious Bates, Mr. and Mrs. Harry Thorne, McRae and Walsh, Great Leon, Russell and Reid, Art Laughlin, Maud Terrill, Brown and Shetfall. Business big as usual.—**ITEM:** Gustav Zingerling, a prominent restaurateur and well-known in the theatrical profession, has assumed the management of German Hall. **GEORGE W. HENRICK.**

SARATOGA SPRINGS.—BROADWAY (J. C. Gaul): Bennett-Moulton co. presented "A Daughter of the People, Faust and The Way of the West 7-9; co. good and production first-class. Audience small, but made up in enthusiasm what it lacked in number. Joas Vandenberg Concert co. 12; good co. and gave delightful entertainment. Chicago Stock co. Aug. 1-6. Black Patti 16. The Girl from Hector's 19 20. Chauncey Olcott in his new play 22-24.—**PONTIAC** (J. C. Gaul): Elton, Vallie George, Katherine Angus and co., Edward Kramer, Axley and Wagner, Yosemite Japs, Florence Smith, Wilbur and Cornelia, Lancashire Lassies and Gertrude Sachs; business fair 7-14.

ROCHESTER.—LYCEUM (M. E. Wolff): A very satisfactory production of Caste was given by the Lyceum Players 11-16. There were some admirable bits of individual acting. Ruth Chester played the Marquise with finished artistry. Thomas Tracey, not only with clever make-up but by evident careful study, makes much of the comic personage of Eccles. Catherine Procter had a very well conceived idea of the role of Esther. Mr. Spencer's straightforward and accurate D'Alroy and Miss Riker's agreeable and spirited Polly Eccles completed the cast. With the last performance of Caste the Lyceum Players closed a very successful season. **E. G. ZIMMER.**

SYRACUSE.—WIETING (John L. Kerr): The stock co. presented The Woman in the Case 11-13 in a satisfactory manner. The work of Adra Ainsley and Marie Horton was noteworthy. J. Sydney Macy's play, The Penalty, closes the season 14-16.—**ITEMS:** The attention of J. Sydney Macy having been called to the fact that Cohan and Harris once produced a play under the same name, he decided to withdraw the title The Penalty from his drama, which the stock co. produces 14, and it will be launched in its theatrical career nameless. Mr. Macy took his action as a matter of courtesy to Cohan and Harris, although the two plays have nothing in common in plot or treatment. During the engagement of his play Mr. Macy will be glad to receive suggestions from theatregoers regarding a suitable title. **E. A. BRIDGMAN.**

UTICA.—MAJESTIC (J. O. Brooks): The Majestic Stock co. presented The Regeneration 11-13; three weeks 14-16. The leading woman, Miss Creighton, refused to play Three Weeks and retired from the co. Helen Grace, a former leading woman of the stock co., filled the part most acceptably. A large house witnessed the performance. Adra Ainsley, of stock co. appearing at Wieting, Syracuse, will succeed Miss Creighton.—**ITEM:** Uticans in general sincerely regret the leaving of Miss Creighton.

COHENS.—PROCTORS: Vaudeville and pictures drew well 11-16.—**NEW THEATRE** (Frank Krower): Pictures and vaudeville under new management to steadily increasing business.—**ITEM:** It is expected that regular road attractions will be housed here when the Fall season opens.

BAYSHORE.—OPERA HOUSE: The Al. Trahern Stock co. supporting Jessie Mae Hall, in The Lion and the Mouse and Camille 11-16; to well pleased big business. Blanche Hall, Jessie Mae's sister, in leading roles, responded to numerous curtain calls. Dollie Varden, a niece of Miss Hall's, has signed for the season, as has John Bramhall.

ROME.—LYRIC (Edward J. Gately): Wilson Franklin and co. in My Wife Won't Let Me. Graham and Sherwood in dancing and singing act, and Arthur Kirk, who is an artist on the xylophone, 9-11. The Three Demons, bicycle sensationalists; Examination Day School act, and Jeanette Grimalin; comedienne, 11-13; to crowded houses.

NEWBURGH.—ACADEMY (Fred M. Taylor): Motion pictures 11-23; pleased good business.

JAMESTOWN.—CELEBRON (J. J. Waters): Vaudeville and pictures 11-16; good entertainment and business.

OHIO.

PORTSMOUTH.—MILLBROOK CASINO (Arthur Berthelet): The bill for the week of 11 was Madge, and presented for the first time on any stage. It was well received by the local Casino patrons, and proved to be one of the strongest dramas ever seen in this popular theatre. Every member of the co. appeared to good advantage, while the scenic effect was also worthy of praise.

FINDLAY.—RIVERSIDE PARK AUDITORIUM (F. S. Fulwider): The Culhans Comedians in The Last Chance. She Dared to Do Right. Adrift in New York, and St. Elmo 4-8; very good satisfaction to poor houses.—**GILLETTE:** The Culhans Comedians 11-16.—**ITEM:** Care Miller, manager of the Five Columbians, is spending his vacation with his mother here.

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SPRINGFIELD.—SPRING GROVE CASINO (Harry A. Ketcham): Rod's Stock co. in The Bachelor's Honeymoon 8-9; to light business.—**PAKE:** Rod's Musical Comedy co. in Gay New York 10-16; pleased good business. A Night on Broadway 17-23.

BELEFONTAINE.—GRAND (C. V. Smith): Excellent motion pictures and songs by Charles Beynon 11-16; pleased good business.

UNRICHVILLE.—UNDER CANVAS: The Leon Comedy co. 11-16. The Hatch Carnival co., under auspices of the Order of Red Men, 11-16.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): St. Elmo was the offering of the stock co. 11-16; to unusually good business. It was one of the strongest plays of the season and was excellently presented. Marguerite Fields as Edna Marie Hunt gave a delightful interpretation of the part and scored another well merited hit. Robert Wayne in the title role was all that could be desired, and with Miss Fields received numerous curtain calls. John Ravold as Alton Hammond, Royal Tracy as Gordon Leigh, Pearl Gray as Gertrude, and Helen G. Robinson as Agnes Powell were excellent in their parts and merit special mention. The others: Thaddeus Gray, Robert Lee Allen, Barton Williams, Daniel Lawler and Maud Atkinson. Illustrated songs by William P. Lynott, a Scrantonian, were well received. Clothes 18-23.—**ITEMS:** Mary Murphy, of Scranton, whose stage name is May Bouton, has been engaged for a leading part in a vaudeville condensation of Richard Carle's The Tenderfoot, which is to be put on in the Fall.—Marguerite Fields, the most popular leading woman who has ever appeared with the Poli stock co. here, has resigned, in order to begin rehearsals with the Kirk Brown stock co. She will play the leading parts for that co. the next season. She will be missed here.—Mabel Montgomery, who came here with the reputation of being a real stock star,

succeeds her. She will make her first appearance here in Clothes.—C. L. Durban, manager of the Lyceum, has resigned his position. He is to take charge of the programmes of the numerous theatres of the Reis Circuit. His successor has not yet been appointed.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Arthur C. Fell): The Metropolitan Comic Opera co. is steadily increasing their popularity here, and in their third week they gave an excellent rendition of Asker's Fra Diavolo 11-16, to large and well pleased audiences. The part of Fra Diavolo was given ample justice by Boyd Marshall. As the eccentric Lord Al. Cash, Harry L. Jackson was admirable. Lionel Hogarth sang and acted the part of Lorenzo splendidly. As Beppo and Giacomo Jack Leslie and J. F. Waelder kept the audiences convulsed. George Edwards ably filled the part of Matteo. As the flirtatious Lady All Cash, Mildred Warren amply filled the role. Edyth Clark as Zerlina was fine, and her interpolation of the barcarolle from The Tales of Hoffman met with great success. Amelia Rose made a most graceful Roberto. The sextette from Lucia was sung as a finale to the second act and received enthusiastic encores. The chorus work was excellent and reflected great credit upon Arthur C. Fell, the musical director, and Frank M. Ralinger, the stage manager. Arthur W. Tama, of New York, furnished the costumes and W. W. Sparks, of Philadelphia, painted the scenery. A Trip to India 18-23.—**ITEM:** Manager C. A. Yecker, of the Fulton, and Frank McGrath have secured Sousa's Band for two concerts to be given in Rocky Springs Park Theatre Sept. 8.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): The stock co. presented The Private Secretary 11-16; to the customary good business.—**ITEM:** Louise Marshall left the co. this week to rehearse for Winter season.

WILLIAMSPORT.—VALLMONT PAVILION (W. H. Amer): Clara Turner Stock co. in Down East and The Little King of Known Land 11-16; well staged; appreciated by good-sized audiences.

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VERMONT.

BARNES-OPERA HOUSE (John B. Barnes): Bennett and Moulton Stock co. 14-19.

VIRGINIA.

RICHMOND-ACADEMY (Lee Wise): The Benjamin Players in Turned Up 11-16; to nice business; co. closes here 16.—BIL-JOU (W. T. Kirby): Rose Royal and her horses, Alex. Fiddler, Roy and Manning and pictures, 11-16; to big business.—COLONIAL (E. F. Lyons): Metropolitan Minstrels (second week), John Stone, M. Barbo, and pictures, 11-16; to big business.—ITEM: The Metropolitan Minstrels are here for a four weeks' engagement.

WASHINGTON.

TACOMA-THATRE (C. H. Herald): The Mack-Swain Theatre co. in East Lyons 4-7; drew very good business. Henrietta Crossman in Anti-Matrimony 8-9; to fair houses. Richards and Fringle's Minstrels 10 and matinee. FRANK B. COLA.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Netherholt, mgr.): Oakland, Cal., 18-20, San Jose 21, Stockton 22, Sacramento 23.
BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—Indefinite.
FISKE, MRS. (Harrison Gray Fiske, mgr.): Sacramento, Cal., 19, Portland, Ore., 21-23, Seattle, Wash., 25-30.
COBURN PLAYERS (L. M. Goodstadt, mgr.): Athens, Ga., 18, 19, Hendersonville, N. C., 20, 21, Charlottesville, Va., 22, 23, New York city 25-27, Deal, N. J., 28, New York city 29, 30.
COLLIER, WILLIAM (Charles Frohman, mgr.): Seattle, Wash., 17-23, Spokane 25, 26.
GIRL OF THE MOUNTAINS (O. E. Wae, mgr.): Kankakee, N. S., 19, Windsor 20, Halifax 21-23, Truro 25, New Glasgow 28, Amherst 29, Sackville, N. B., 29, Moncton 30.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—Indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Atlantic City, N. J., 25-30.
SIS PERKINS (C. Jay Smith, mgr.): Fennville, Mich., 19, Montague 20, Hart 21, Pontwater 22, Ludington 23.
SPEND THIRTY (Frederic Thompson, mgr.): Atlantic City, N. J., 18-23.
UNCLE TOM'S CABIN (Terry's): Geneva Lake, Ill., 19, Richmond 20, Palatine 21, Woodstock 22, Harvard 23.
UNCLE TOM'S CABIN (Austin's): Slate Run, Pa., 19, Wellsboro 20.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gaszolo, mgrs.): Chicago, Ill., July 25—Indefinite.
ALBEE (Chas. Lovenberg, mgr.): Providence, R. I., 16—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 25—Indefinite.
ALHAMBRA (F. Hatch, mgr.): Milwaukee, Wis.—Indefinite.
ATHON: Medford, Ore.—Indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BENJAMIN PLAYERS: Richmond, Va., May 25—Indefinite.
BETTS AND FOWLER: Newark, N. J., 25—Indefinite.
BIJOU (Chas. A. Schiller, mgr.): Savannah, Ga.—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., 25—Indefinite.
BUNTING, EMMA: Atlanta, Ga.—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
COLONIAL: Cleveland, O.—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.
COLUMBIA: Washington, D. C.—Indefinite.
CRITERION THEATRE (Kilmt and Gaszolo, mgrs.): Chicago, Ill., Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
DORNER: Electric Park, Newark, N. J., July 4—Indefinite.
DUVAL: Jacksonville, Fla.—Indefinite.
ELITCH: Denver, Colo.—Indefinite.
EMPIRE THEATRE (Spits and Nathanson, mgrs.): Providence, R. I.—Indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 15—Indefinite.
FRANKLIN PLAYERS (Fred Clayton, mgr.): Stamford, Conn.—Indefinite.
GIRTON: Los Angeles, Cal., July 19—Indefinite.
GLASER, VAUGHAN: Rochester, N. Y., July 25-Sept. 3.
GREET PLAYERS (Ben Greet, mgr.): Washington, D. C.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
HALL, LOUIS LEON: Trenton, N. J.—Indefinite.
HARNED, VIRGINIA: Los Angeles, Cal., July 11—Indefinite.
HARVARD (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.
HARVEY: Kalamazoo, Mich.—Indefinite.

HASWELL, PERCY: Toronto, Ont.—Indefinite.
HAYWARD, GRACE: Minneapolis, Minn.—Indefinite.
HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.
HOLLAND, MILORAD (E. C. White, mgr.): Buffalo, N. Y., June 20—Indefinite.
HORNES: Dayton, O.—Indefinite.
HUDSON (Schank Bros. mgrs.): North Hudson, N. J.—Indefinite.
HUNT, CHARLOTTE: Boston, Mass.—Indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn.—Indefinite.
HUNTLEY, GRACE DARLING: Showboat, Mo., June 25-Aug. 6.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.
KING, CHARLES: San Diego, Cal.—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—Indefinite.
LE MOYNE: Riverside, Cal., June 6—Indefinite.
LOIS: Seattle, Wash.—Indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 25—Indefinite.
LYRIC: Minneapolis, Minn.—Indefinite.
LYTEL, BERT: Albany, N. Y.—Indefinite.
MACK-SWAIN: Tacoma, Wash.—Indefinite.
MAJESTIC: Utica, N. Y., 11—Indefinite.
MAXWELL-HALL: Cedar Rapids, Ia., May 30—Indefinite.
MINNEQUA: Pueblo, Colo.—Indefinite.
MORISON, LINDSAY: Boston, Mass., June 20—Indefinite.
MURAT: Indianapolis, Ind.—Indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.
ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—Indefinite.
PARK: Chester Park, Cincinnati, O.—Indefinite.
PAYTON (Corse Payton, mgr.): New York city June 7—Indefinite.
PEOPLE'S: Flint, Mich.—Indefinite.
POLI (J. H. Docking, mgr.): Scranton, Pa.—Indefinite.
POLI (S. E. Poli, mgr.): Hartford, Conn., June 27—Indefinite.
POLI (S. E. Poli, mgr.): Waterbury, Conn.—Indefinite.
POLI (S. E. Poli, mgr.): Worcester, Mass., 2—Indefinite.
POLI (S. E. Poli, mgr.): Springfield, Mass., 9—Indefinite.
POLI (S. E. Poli, mgr.): Wilkes-Barre, Pa., 9—Indefinite.
POLI (S. E. Poli, mgr.): Bridgeport, Conn.—Indefinite.
PRINGLE, DELLA: Boise City, Ida., June 27—Indefinite.
ROD: Fairview Park, Dayton, O.—Indefinite.
ROD'S PLAYERS (L. J. Rodriguez, mgr.): Springfield, O.—Indefinite.
RUSSELL-DREW: Seattle, Wash.—Indefinite.
SCHILLER PLAYERS: Norfolk, Va.—Indefinite.
NIGHTS: Fort Dodge, Ia., June 27—Indefinite.
STUBBS-WILSON PLAYERS: Oleanthy Park, Columbus, O.—Indefinite.
STUBBART (Oppenheimer Brothers): St. Louis, Mo.—Indefinite.
SUMMERS (G. H. Summers, mgr.): Hamilton, Ont.—Indefinite.
TURNER, CLARA: Williamsport, Pa.—Indefinite.
WISTING: Syracuse, N. Y.—Indefinite.
WILLIAMS AND STEVENS: Jacksonville, Fla., July 4—Indefinite.

TRAVELING STOCK COMPANIES.
AUBREY, HELEN (James Davis, mgr.): Sedalia, Mo., 11-23.
BAILEY-LOCKWOOD: Lake Side Park, Webb City, Mo., 10-23.
BERRY AND WELLS STOCK: Tyler, Tex., 18-23.
BRIANT BROS. (Roy Briant, mgr.): Junction City, Kan., 11-23, Salina, Kan., 25-Aug. 6.
BURGESS STOCK (W. C. Burgess, mgr.): Lawrence, Kan., 11-23, Ottawa, Kan., 25-Aug. 6.
CASH, BURLEIGH (Burleigh Cash, mgr.): Salina, Kan., 11-23, Hutchinson, Kan., 25-Aug. 6.
COPELAND BROS. STOCK: Newton, Kan., 11-23, Emporia, Kan., 25-Aug. 6.
CRAVEN, RUTH (Harry L. Beck, mgr.): Browning, Mont., 17-19, Columbia Falls, 20-22.
CUTTER STOCK (Allen O. White, mgr.): Muncie, Ind., 11-23, Elwood, Ind., 25-30.
DOROTHY STOCK: Kearney, Neb., 11-23, Grand Island 25-Aug. 6.
GINNIVAN DRAMATIC: Hudson, Ind., 18-22.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Excelsior Springs, Mo., 10-23, Jefferson City, Mo., 24-Aug. 6.
GRAHAM STOCK (Graham Graham, mgr.): Chanute, Kan., 10-23.
HALIDAY, GEO. V. (C. E. Whitney, mgr.): New Castle, Pa., 18-23.
HALL, DON C.: Amherst, Wis., 18-23, Bancroft 25-30.
HALL, HELEN STOCK (G. S. Flinders, mgr.): Hutchinson, Kan., 11-23, Newton, Kan., 25-Aug. 6.
HENDERSON, MAUDE (Joseph Parent, mgr.): Harlem, Mont., 17-21.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Garner, Ia., 11-20, Clear Lake 21-23, Osage 25-30.
HICKMAN-BERRY STOCK (Harry G. Libon, mgr.): Ardmore, Okla., 18-23.
HOLLINGSWORTH TWINS: Childress, Tex., 18-30.
HUCHISON, LAURA (Jack Huchison, mgr.): Iowa, Kan., 10-23.
KENNE, LORRAINE: Council Bluffs, Ia., 11-23, Nebraska City, Neb., 25-Aug. 6.

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KEMBLE-SINCLAIR COMEDY: Troy, O., 18-23.
KLARE, GLADYS (J. E. Salfour, mgr.): Bushport, Mo., 18-23, Castina, 11-23.
LATIMORE-LEIGH STOCK (Western): Best Leigh, mgr.: Cleburne, Tex., 18-23, Corsicana, 25-30.
LAURENCE LYCEUM (G. L. Laurence, mgr.): Falls City, Neb., 11-23.
LEWIS-OLIVER STOCK: Fort Scott, Kan., 10-23.
LEWIS STOCK (William F. Lewis, mgr.): Oconto, Neb., 18-23.
LEONARD PLAYERS (W. B. Leonard, mgr.): Condo, S. Dak., 18-20, Bradley 21-23.
LYCEUM STOCK: Nebraska City, Neb., 11-23, Beatrice 25-Aug. 6.
MAJESTIC STOCK: Grand Island, Neb., 11-23, York 25-Aug. 6.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Terre Haute, Ind., 24-Aug. 6.
METROPOLITAN STOCK: Hastings, Neb., 11-23, Kearney 25-Aug. 6.
MOREY STOCK (F. A. Murphy, mgr.): Waco, Tex., 18-23, Denison 25-30.
NICKERSON BROS.: Springfield, Mo., 10-23.
PARKINSON-FARR STOCK: Pearsburg, Pa., 18-23.
PEOPLE'S STOCK: Atchison, Kan., 10-23.
REEVES, DOROTHY: Beatrice, Neb., 11-23, Hastings 25-Aug. 6.
RENTFROW STOCK (J. N. Rentfrow, mgr.): McAlester, Okla., 10-23.
RICHARDSON-LEWIS STOCK: Delta, Colo., 17-20.
RUSH, EDMUND STOCK: Fremont, Neb., 11-23, Council Bluffs, Ia., 25-30.
SINCLAIR-WEBER STOCK (J. H. Weber, mgr.): Ottawa, Kan., 11-23, Manhattan 25-Aug. 6.
SPENCE THEATRE (Harry Spence, mgr.): Manhattan, Kan., 11-23, Junction City 25-Aug. 6.
TAYLOR, ALBERT (E. J. Lasserre, mgr.): Hot Springs, Ark., 11-23.
TAYLOR STOCK (H. W. Taylor, mgr.): Connelleville, Pa., 11-30.
THORNE, MABEL STOCK (F. T. Parker, mgr.): Emporia, Kan., 11-23, Lawrence, Kan., 25-Aug. 6.
WHYTE DRAMATIC (Charles P. Whyte, mgr.): Jefferson City, Mo., 10-23.
WOLFORD STOCK: York, Neb., 11-23, Fremont, Neb., 25-Aug. 6.
YE COLONIAL STOCK (C. W. Benner, mgr.): Pittsburg, Kan., 10-23.

OPERA AND MUSICAL COMEDY.
ABARBANEL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—Indefinite.
BELL BOY (James A. Galvin, mgr.): Chickasha, Okla., 17-23.
BONITA (Robert J. Cohn, mgr.): Seattle, Wash.—Indefinite.
CATTLE SQUARE OPERA (John Craig, mgr.): Boston, Mass.—Indefinite.
CRANE MUSICAL STOCK (Charles I. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.
EUCLID GARDEN OPERA: Cleveland, O.—Indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): New York city June 30—Indefinite.
GIRLISH (Fred Thompson, mgr.): New York city June 18—Indefinite.
GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 25—Indefinite.
GLADSTONE OPERA: New Orleans, La., June 26—Indefinite.
HARTMAN FERRIS: Oakland, Cal., July 10—Indefinite.
HARVARD MUSICAL COMEDY (Thaddeus Groff, prop.): Pittsburgh, Pa., July 2-Aug. 21.
IMPERIAL MUSICAL STOCK (B. W. Skinner, mgr.): Paducah, Ky., 11-23.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—Indefinite.
LINCOLN PARK OPERA: Fall River, Mass., June 27—Indefinite.
MORTON COMIC OPERA: Allentown, Pa., June 18—Indefinite.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.
PERLAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—Indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Eastern): Griggsville, Ill., 18-23, Mt. Sterling 25-30.
ROBSON OPERA: Maple Beech Park, Albany, N. Y.—Indefinite.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—Indefinite.
THREE MILLION DOLLARS (Chas. Marks, mgr.): Atlantic City, N. J., 25-30.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city July 18—Indefinite.
WARE OPERA: Peak's Island, Me., June 27—Indefinite.
WHALOM OPERA (Chas. Van Dyne, mgr.): Pittsburg, Mass., June 6-Sept. 10.
WHITE CITY STOCK (R. W. Ball, mgr.): Worcester, Mass., May 28—Indefinite.

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WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—Indefinite.
YAMA YAMA GIRLS: Gainesville, Tex., 18-23.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Coffeyville, Kan., 17-23, Winfield 24-30.

MINSTRELS.

BRYANT'S (G. W. Englebrecht, mgr.): Cincinnati, O.—Indefinite.
DE RUE BROS.: Sharon Springs, N. Y., 19.

BURLESQUE.

AVENUE STOCK (Drew and Campbell, mgrs.): Detroit, Mich.—Indefinite.
BARNYARD ROMBO (Wm. Morris, mgr.): New York city June 6—Indefinite.
BEHMAN SHOW (Jack Singer, mgr.): New York city 11-Aug. 6.
BOWERY BURLESQUE STOCK (Jas. Madison, mgr.): New York city June 13—Indefinite.
CASINO STOCK (Chas. H. Waldron, mgr.): Boston, Mass.—Indefinite.
FOLLY STOCK (J. A. Fennessy, mgr.): Chicago, Ill.—Indefinite.
GAYETY STOCK (J. P. Eckhardt, mgr.): Philadelphia, Pa.—Indefinite.
STAR STOCK (Drew and Campbell, mgrs.): Cleveland, O.—Indefinite.

CIRCUSES.

BARNES, AL. G.: Moose Jaw, Can., 18-23, Brandon 25-30.
BARNUM AND BAILEY'S: Pontiac, Ill., 19, La Salle 20, Moline 21, Muscatine, Ia., 22, Centerville 23.
CAMPBELL BROS.: Valley City, N. D., 19, Casselton 20, Perham, Minn., 21, Brainerd 22, Duluth 23.
DODE FISK: Eveleth, Minn., 19, Virginia 20, Hibbing 21, Coleraine 22, Minnabe Junction 23.
GENTRY BROS.: Sioux City, Ia., 19.
GOLLMAR BROS.: Tomah, Wis., 19, Kilbourne City 20, Berlin 21, Hartford 22, Chilton 23.
HAGENBECK-WALLACE: Coanersville, Ind., 19, New Castle 20, Wabash 21, Warsaw 22, Columbia City 23.
HONEST BILL'S: Madison, S. D., 19, Westworth 20, Colman 21, Egan 22, Plandreau 23.
HOWE'S LONDON: Three Rivers, Can., 19, Joliet 20.
MACKAY'S EUROPEAN: Buffalo, N. Y., 18-23.
MILLER BROS. 101 RANCH: Newburgh, N. Y., 19, Newark, N. J., 20, 21, Elizabeth 22, Long Branch 23.
PRAIRIE LILLIES WILD WEST: Hillsdale Park, Newark, N. J.—Indefinite.
RINGLING BROS.: Kewanee, Ill., 19, Peoria 20, Joliet 21, Benton Harbor, Mich., 22, Kalamazoo 23.
ROBBINS, FRANK A.: Conneaut, O., 19, Girard, Pa., 20.
STARRETT'S, HOWARD S.: Syosset, N. Y., 19.
WHEELER'S, AL. P.: East Aurora, N. Y., 19.
WIDEMANN BROS.: Norton, Kan., 19.
YANKEE ROBINSON'S: Armour, S. D., 19, White Lake 20, Chamberlain 21, Rapid City 25, Deadwood 26, Belle Fourche 27.

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BANDS.

BRADLEY AND NOE'S LADIES' ORCHESTRA (Winifred Noe, mgr.): Sherman, Tex., 17-23.
CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—Indefinite.
CHAUTAUQUA: Streator, Ill., 4-Aug. 13.
CREATORE: Sans Souci Park, Chicago, Ill.—Indefinite.
EDOUARDE, CARL: Woodside Park, Philadelphia, Pa.—Indefinite.
ELLERY'S (Channing Ellery, mgr.): Bismarck Park, Chicago, Ill.—Indefinite.
FERRULO: Kansas City, Mo.—Indefinite.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Potosi, Mich., 6-Sept. 10.
FRANKO, NAHAN: Long Beach, N. Y.—Indefinite.
GILLILAND'S BLACK HUSSAR (A. J. Filler, mgr.): Shamokin, Pa., July 4-Sept. 5.
GREGG: Fontaine Ferry, Louisville, Ky.—Indefinite.
HAVENER: Luna Park, Chicago, Ill.—Indefinite.

LOMBARDO, G. B.: White City, Chicago, Ill.—Indefinite.
NATHILLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—Indefinite.
RAMOS SPANISH ORCHESTRA: Sterling, Ill., 19, 20, New Albany, Ind., 22-24.
ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—Indefinite.
THOMAS, THEODORE: Willow Grove, Philadelphia, Pa.—Indefinite.
WEBER'S (John C. Weber, mgr.): Idora Park, Oakland, Cal.—Indefinite.
ULIVIERI, CARLOS: Forest Park, Chicago, Ill.—Indefinite.

MISCELLANEOUS

DUNCAN, HYPNOTIST (L. C. Zollano, mgr.): Louisiana, Mo., 18-23.
EXCELSIOR CARNIVAL (W. B. Miller, mgr.): Rahway, N. J., 11-23.
MARKLE, W. B.: Hannapa, Ill., 19, Henry Park, Lacon, Ill., 20.
SUTHERLAND'S NOVELTY: St. Martin's, Can., 18-21.
THOMPSON'S ENTERTAINERS: (P. H. Thompson, mgr.): Dorchester, Wis., 18-21.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

In the midst of the recent deluge of motion picture denunciation from zealous but badly informed "social regulators," not to mention those pious moralists, the police, it is peculiarly pleasing to note a sane view of the matter in a prominent religious journal, *The Congregationalist and Christian World*. George J. Anderson writing specially for that publication describes the business of picture production as it really exists and says pertinently:

While no one can be blind to the fact of its great possibilities for evil as well as for good, the moving picture has neither done so much harm nor deserved such imprecations as have been put upon it by well-meaning but uninformed Christian people. The church particularly cannot afford to adopt toward it that prejudicial attitude so often maintained toward the theatre in general.

Further along, after describing a session of the voluntary censorship board which "really supervises the national supply two months before it is distributed in the exchanges," he keenly remarks the "ridiculous" aspect of "some of the wild utterances, editorial and otherwise on 'vicious moving pictures.'" It is needless to observe that Mr. Anderson's sensible conclusions are due to a careful study of the subject. He has seen pictures in the making and the exhibiting. The social regulators and uplift enthusiasts who so wildly decry the pictures would be forced to change their opinions if they would investigate with unprejudiced minds, as Mr. Anderson has evidently done.

Josephine Clement, the resident manager of Keith's Bijou Theatre, Boston, states in a neat folder: "Although we show motion pictures we do not run a 'moving picture show,' which is another way of saying that the Bijou in Boston aims at a higher quality of entertainment than is afforded by the carelessly conducted five and ten-cent houses. It is pleasing to note that the efforts of Miss Clement have met with public approval in Boston and elsewhere, and that the Bijou has gained the reputation of being an ideal picture house. Examples like this and other Keith and Proctor picture shows in the East as well as the many higher-class shows of the West are demonstrating the wisdom of intelligent and cultivated taste as applied to picture house management."

The New York World editorially notes a striking phase of the prohibition of the Johnson-Jeffries fight pictures—that the opposition flourishes most in those countries where white men are engaged in governing dark men without their consent. Strange, isn't it, that millions of white men throughout the world should tremble so at one husky black man's pugilistic victory over a white man? And it is the film story of the event that is feared most—an unconscious acknowledgement of the power of motion pictures.

When a very bad "fake" picture of the Johnson-Jeffries fight was hooted down at the William Morris American Roof some days ago, as reported last week in *The Mirror*, Mr. Morris was reported as bewailing the fact that he had been swindled by the film company, and vague threats of suits for damages were made. Innocent William! Is it possible that he wishes to be considered so unsophisticated?

"Herman is alleged to have confessed that he and his companion had seen a moving picture show of a Western train robbery." This is an extract from the newspaper accounts of a street car robbery in Pittsburg, but how does it come that the papers insert the word "alleged?" There is something wrong about this—something difficult to understand. When before was there ever any doubt in a newspaper office about motion pictures being the one great incentive to crime?

Also, what's this? Two small boys in New York are arrested for burglarizing another boy's toy bank containing \$14, using a button hook for a jimmy, and not a word in the newspaper accounts about the boys going to demoralizing picture shows! Verily the New York "cub" reporters are disgracefully neglecting their plain duty. How do they imagine, those good souls, the picture "knockers" and universal regulators, can keep up their crusade without ammunition from the newspapers? The regulators must have facts to back them up and who so able to make "facts" for them as these same "cub" reporters and the daily press? The "cubs" should be ashamed of themselves not only on account of their failure to help out the regulators, but also because they make New York look slow and stupid in comparison to Philadelphia, where a girl has just attempted suicide, having seen her young man walking with another girl, and the "cub" reporters in that town did not forget to remark that the young woman had just left a moving picture show. That's the way to do it. The "cubs" are still up to snuff in Philadelphia, while here in the great city of New York they have neglected the most aggravated case of the year. It is enough to make a regulator gnash his teeth in rage, not to speak of the disgrace that is brought upon the New York press by the comparison. Don't let it occur again!

Hurrah for the Emsanay people! They have started a contest, with a prize of \$100 for the purpose of digging up a new name of one word for designating the motion picture show—something different from moving or motion picture, show or theatre, or five or ten cent theatre or nickelodeon—something distinctive, appropriate and easy of use. Here's hoping they may succeed—but stay! Wouldn't a new name cause some embarrassment to the regulators—poor chaps? It might upset their vocabulary and then there would be the deuce to pay.

Anent the prize fight pictures the Washington Post states an obvious truth and one which was intimated in these columns last week when it says:

Had it been made known earlier that the fight films were not to be produced in places of amusement frequented by children, the wave of protest might not have assumed the proportions it did. For one thing, only the big theatres could afford to pay for the privilege of putting the pictures on. Besides, the unwisdom of displaying them where they would work harm to children seems to have occurred to the picture folks before it did to the public, and the decision was reached to restrict the privileges accordingly.

This last statement is not strictly correct, as the picture people came to no special decision in the matter. There was simply never any intention of sending the fight pictures broadcast to the five and ten cent houses, and the only wonder is that this was not made clear earlier in the controversy. The *Post* goes on to say:

Thus shorn of its worst features, the question of the hour takes on a changed aspect, not only with respect to the children but the race question as well. Racial clashes are not to be apprehended in places which discourage the presence of colored persons. There have to be two parties to a scrimmage. There remains, however, the dissenting voice of those who cried out

A POPULAR POUGHKEEPSIE MANAGER.



William H. Quaid, whose picture appears above, went to Poughkeepsie, N. Y., from Troy, about three years ago, and superintended the construction of one of the prettiest and coolest moving picture and vaudeville theatres in New York State.

Since the opening of the Arlington in Poughkeepsie, Mr. Quaid has made an enviable reputation for himself, as a manager who is untiring in his efforts to give the public first-class attractions, and by his genial and kindly disposition to all his patrons, has a great following, which is a sure road to success. He and M. J. Duffy, of Troy, with whom he is associated in other houses, are now looking for a site in Poughkeepsie for building a larger theatre.

against the fight itself. This element is increasing, and will not be mollified, but it is not always predominant. In the larger cities, where the liberal class sets the pace, the fight pictures are meeting less opposition than elsewhere, and as the authorities are wont to hearken to the bulk of sentiment the pictures will be on view in a few days.

All of which would help to clear the atmosphere if it were more generally stated by the public press, which has been only too willing to take its favorite shot at the motion pictures in this instance as on so many previous occasions. It is a matter of serious moment, frequently commented on by motion picture people, that it is next to impossible to get a fair hearing in the newspapers in relation to any motion picture affairs.

THE SPECTATOR.

THE EDISON "KINETOGRAM."

The Edison Kinetoogram, which is the title given to the bi-monthly bulletin issued by the Edison Company, contains a number of important announcements of coming film releases and other matters of interest. The House of Seven Gables has been adapted for film production and will be released in the near future.

The releases for the last half of July are as follows: July 19, *Old Loves and the New*, a dramatic subject said to be of unusual strength; July 22, *A Frontier Hero*, a story with the scenes laid in Kentucky in 1800; on the same reel, July 22, a comedy, *Lazy Farmer Brown*; July 26, a dramatic subject adapted from Charles Reade's novel, *Peg Woffington*; July 29, a dramatic love story, *An Unexpected Reward*, showing a thrilling rescue from drowning; on the same reel July 29, a short comedy, showing the popular *Bump-tions* as an Aviator.

The Kinetoogram also announces that the Edison Company recently made special arrangements with the Canadian Pacific Railroad Company to take an Edison crew of photographers and a selected stock company of players by special train to Vancouver, stops being made on the way to exact dramatic subjects in appropriate localities. The party left June 23 and are now at work.

Another Rex Beach story, *With Bridges Burned*, will be released Aug. 2, and a story adapted from Emile Zola, *The Attack on the Mill*, will be released Aug. 12.

The Edison Company is now prepared to furnish unframed photographs of its stock company players in three sizes, for the use of exhibitors in advertising.

FIGHT FILM IS OUT

FIRST EXHIBITIONS IN PERCY WILLIAMS' HOUSES SATURDAY.

Large Crowds, but No Race Feeling and No Children—Pictures Remarkably Clear and Complete—J. and J. Company Giving Preference to Cash Bids Rather Than Percentage Propositions.

The first public exhibitions of the Johnson-Jeffries fight pictures were given Saturday night in Percy Williams' vaudeville houses, including the Alhambra in Harlem and the Crescent in Brooklyn. Although little advance advertising had been done the attendance was large. There was no indication whatever of race feeling, and an entire absence of children, the prices for admission being high. The exhibitions will continue indefinitely afternoons and nights.

The film as exhibited at the Williams' houses is remarkably clear, showing scenes at the training quarters, in the arena before the fight and interesting moments during the progress of the contest. The pictures are probably the best ever taken of a pugilistic affair.

The J. and J. Company, the corporation controlling the film, is receiving a vast number of bids from all parts of the world for State, territorial and country rights. Many of these bids are of a percentage nature, which the company does not appear inclined to consider, preferring to sell rights to exhibit outright.

The agitation against the film has continued in different parts of the country with varying success, although the fact that the film is not intended for release in five and ten-cent theatres has taken the ground out from under most of the crusaders, whose special argument was that the pictures would be harmful to women and children. In New York, Mayor Gaynor could find no law that warranted his interference, and the same situation is true in Chicago, Philadelphia, Pittsburgh, Indianapolis, Albany and many other cities. Owing to race feeling the pictures are generally barred in cities and towns with large colored populations—notably in the South.

A meeting of San Francisco censors Monday was expected to decide the matter for that city, and in a number of other places the question of prohibition or exhibition is still in the air.

The films for the Eastern part of the country are from the Vitaphone cameras and plant, while those for the West are from the Selig and Emsanay cameras and the printing is being done by the Selig company.

LUBIN NOTES.

Several strong comedies are among the early releases of the Lubin Company. One of these is a Western comedy that sounds a new note, and another that should prove even funnier, deals with a man who refuses to take his wife around with him because she is no sport.

Another interesting Lubin release pending is an Indian story, written by a former Indian agent, who knows the Red man intimately, and another strong story by a well-known magazine writer will be presented early in August.

Last week three of the Lubin directors were working in the new studio at the same time, employing from three to five sets each, and yet there was plenty of room to spare under the big glass roof. The spacious studio greatly facilitates production and at the same time the new work is even better from a photographic point of view than the recent splendid productions.

Something of a record was made the other day when one of the Lubin players suggested the plot for a comedy story about noon. The idea was developed and the first scenes made within two hours. It was intended to make it a short release, but it worked out so well that it will appear as a full reel comedy, crowded with fun.

The *Stepdaughter and Wife's Mamma* are the Lubin releases for the week of July 23. The *Stepdaughter* being released on that date and the comedy on the 28th. Like most Lubin comedies, this mother-in-law story has a distinct touch of originality, for after doing his best to drive his wife's mother away by such devices as scuttling the boat in which he takes her rowing, the husband learns that she wanted to go home, but was staying on because he tried too hard to entertain her. It gives new humor to the mother-in-law idea.

Reviews of Licensed Films

What the Daisy Said (Biograph, July 11).—Romantic dreams of young girlhood form the basis for this rather odd but not improbable comedy drama, and the story is told with poetical and artistic touches that impart an agreeable charm to the picture. Two young sisters, pretty and romantic, go through the time-honored formula with daisies, of which there is a great field, and following this venture into the mysteries of the future one of them visits a gypsy fortune teller, where the unscrupulous son of the gypsy woman is attracted by her beauty and innocence and imposes on her by making love, to which she foolishly responds. The second visitor also visits the fortune teller and the gypsy chap pursues the same course toward her that he had with the other one. The latter detects his perfidy in a scene that is not quite real, because she approaches too closely to the lovelorn pair. Exposure follows, and when the father of the girl interferes the gypsy knocks him down, for which he is pursued by the farm hands and only escapes by the aid of the first girl, whose eyes, however, are opened. After the gypsy is safely gone we see the two girls returning to the more reliable oracle, the daisy, and their more honest rustic sweethearts. The acting all through is of the perfectly natural kind that knows no camera and has the appearance of real life. Without this quality the picture would have had little charm.

The Hallroom Boys (Selig, July 11).—This farce, in which Fred Walton is starred, proves a decided hit, due to the expressive acting of the principals. There is plenty of facial playing to the front, but it is done in a way that does not betray itself, and we are at no time rudely reminded that there is a camera taking the picture. The two hallroom boys, of which Fred Walton is one, are invited to a masquerade ball and they attend in costume, having a hilarious time, with a series of awkward mishaps that cause frequent laughs. Each incident in the hall room and at the supper is clearly and so too rapidly presented, so that it "gets over" with no indication, however, of the careful rehearsals that must have preceded it. The boys start to fight a duel over a girl, the police put them out, and they see a third man walk off with the lady. Then they go home, and in the morning when they awake late they find that they have lost their job at the ribbon counter.

Just for Good Luck (Pathé, July 11).—French farce with a cleverly humorous idea for a basis is offered in this well acted picture. A young woman who has a capacity for breaking everything she touches marries a hunchback for luck and straightway she finds her destructive nature changed. But the hunchback goes to a specialist with a lot of wonderful machinery for curing deformities and has his back straightened after which the wife resumes her old habit of smashing things. The wife and her mother now desire to have the deformity replaced on the husband's back, but he rebels and gets rid of the women.

The Faithless Lover (Pathé, July 11).—This is a colored film presenting pretty scenes with the characters in the costume of Spain. The story has some poetical interest but a tragical ending that is not pleasant. A young girl, finding that her sweetheart has deserted her for another, tells her father, who sets out with a gun and avenges her honor.

The Highlanders (Lubin, July 11).—The recent Chinese disorders in the slums have furnished the suggestion for *The Highlanders*. In this film Chinese jealousy is made the inciting motive and is properly punished before the heroic minister of the gospel is quite disposed of. The star pupil in a Chinese mission falls in love with his teacher, a pretty Caucasian girl, and jealously plots to kill the minister, with whom the teacher is too friendly to please him. The girl overhearing the plot, which is conducted in the mission room, escapes from the place after the plotter, warns the minister by telephone and then rushes some policemen to the minister's aid, just in time to save him from two Chinamen. The heroine, it seems, loses valuable time by fainting when she finds herself locked in the mission school; upon her revival she displays no hesitation in escaping down the fire escape. The alternating glimpses of the minister's unequal combat, and the approach of policemen to his help are the most effective part of the story—as they are intended to be. The minister is no mean athlete, either, if his prowess was not entirely due to the awkwardness of his assailants. The serenity of the Celestial citizens in their own haunts was well simulated.

The Almighty Dollar (Lubin, July 11).—Here is a genuinely comic film, with a broad foundation and a laughable development. The farcical impossibility of much of the action detracts not a bit from its absurdity. A practical joker glued a silver dollar upon a chair and proceeded to watch the furtive and futile attempts to get it. The first of these, an effeminate youth, did some comic work of high order. The Jew who followed him was hardly less ridiculous. Instead of submitting to being a joke, he runs away with chair and all, eludes his pursuers, removes the dollar with a hatchet, gets a clean shave, and sends the pursuers on a wild goose chase. The only moral weakness of the story is that the Jew with impunity steals the coat and hat in the barber shop. The acting is excellent and the comedy is convincing.

Nellie's Farm (Vitagraph, July 12).—

This film introduces again the two very remarkable children we have seen in a number of Vitagraph pictures, and they appear to very strong advantage. The story is extremely pathetic and interesting. A little boy and little girl are neighbors in a New York tenement building and are fast friends. The little boy is taken by the Fresh Air Fund to the country, where he finds enjoyment and health in the home of a kind farmer. But he does not forget his little friend in the city, and brings back with him flowers and plants he has gathered and two little chickens given to him by the farmer. Then he and his mother construct a toy farm which they place on the fire escape just outside the little girl's window, where she is confined by sickness to her bed. The gift gives her great joy, and she is fast regaining her health when a rain-storm comes and destroys the frail farm buildings. She tries to save them from the rain, and the exposure brings on a return of her sickness, ending in her death. In the last scene, a touching one, we see the boy placing his little offering of purchased flowers tenderly on her body.

Out of the Night (Edison, July 12).—A novel and strong idea is presented in this latest offering by Rex Beach, and it is handled by the Edison players with effective restraint, although there may be one objection recorded to the length of some of the scenes. A young man who is described as self-made and who acts up to the part without overacting it, meets and loves a young society girl, who returns the love, although no declarations have taken place. They go horseback riding and her mount runs away. In saving her he is injured and taken to a hospital, where it transpires that his eyesight is destroyed. We are told by a title that he deceives her as to the loss of his sight, fearing that she may marry him out of pity. Although the acting at this point is excellent it is difficult to make the deception entirely convincing. However, accepting it as a fact, it leads up to a very strong situation. He counts her footsteps as she leaves after a call, and

when he thinks she is at her carriage he waves his hand at her from his window. The scheme works and she waves back her response. Then he writes her that he is going abroad on business, and she calls for a last farewell. Again he counts her footsteps and goes to the window to wave his hand, but she has returned to the room to get something she has forgotten, and unobserved she sees him, thus realizing the truth that he is blind. Giving way to her affection, she refuses to allow him to sacrifice himself, and the declaration of mutual love follows. The part of the girl is well taken if we except a few apparent peeps at the camera, and the man is also acted with fine intelligence. It should be noted that in the hospital scene he has the good sense to act precisely as an injured man should, remaining flat on his back all the time instead of rising to pose.

The Hidden Serpent (Gaumont, July 12).—There is a certain creepy character to this story which would have been much more creepy if convincingly told. The lady in the cast acts with too little feeling, and the manner of handling the snake in the first instance and in kicking it aside later on, leaving it to crawl undisturbed about the room, do not bear out the deadly character given to it when it is supposed to have killed the master of the house almost instantly with a single bite. However, snakes are creepy things, and there is a mysterious Oriental "heavy" who uses the snake and who is a creepy individual also. He takes a violent fancy to the white lady of the house, and when she repulses him he gets revenge by contriving to have the snake bite her husband. In the end he is captured and killed.

In the Realm of the Czar (Gaumont, July 12).—These are attractive and instructive scenes in Russia.

Verona, Italy (Pathé, July 13).—These travel pictures of a favorite city for tourists are interesting in revealing picturesque scenes and native customs.

The Overland Coach Hobbler (Pathé, July 13).—From the title of this film one might take it to be a scene from early American life in the West, but it is not. It is a stage hold-up in the mountains of Spain by a party of brigands, and it is carried out with fine realism. Two brigands at an inn overhear the arrangements that

have been made for conveying a quantity of gold for the Government in the coach bound over the mountains. The roads traveled by the coach are well selected for beauty. The brigands hold up the vehicle and its occupants, stealing the gold and leaving the Government messenger for dead on the road, but he revives, summons the soldiers, and by the aid of a dog the robbers are traced and captured and the gold recovered, although there were scarcely enough soldiers for the job.

An Advertisement Answered (Hosany, July 13).—Starting in as straight comedy with extremely well acted and pictured scenes of farm life, showing the lonely condition of a bachelor farmer, this film degenerates later into a farce chase, which, however, is amusing enough to compensate for the fall from grace. The young farmer, living alone and trying to do his own housekeeping, concludes that he must have a wife, and he advertises for one. He gets a number of ardent replies and is at a loss which one to accept. So he writes letters to all of the applicants, picking out one at random to mail, but the hired man sends the whole bunch, and a variegated assortment of females respond on the appointed day. They chase him over the farm like a flock of chickens until at last he picks out one comely miss in a commonplace way, and they are married. The young farmer is very natural in his acting until he comes to threading a needle, when he rather overdoes it.

Grandmother (Kalem, July 13).—The natural acting that distinguishes this picture gives to it its greatest strength. The old grandmother is a fine bit of character work, and the other parts are also well taken, but the story is not appealing except so far as the old lady is concerned. A young man who is infatuated with an actress steals his mother's valuable necklace to give to the actress, and when the theft is discovered confesses to his grandmother, who goes to the actress and prevails upon her to restore the necklace. The grandmother, who loves the worthless scamp far more than he deserves, then pleads with his father to forgive him. The father finally relents and sends the boy to his ranch in the West to make a man of himself—a futile ending that appears to satisfy nobody, not even the spectators.

A Child's Faith (Biograph, July 14).



BIOGRAPH FILMS



RELEASED JULY 18, 1910

A FLASH of LIGHT

THE DIFFERENCE BETWEEN SINCERE AFFECTION AND CAPRICIOUS INFATUATION

Most unique is the plot of this Biograph film story. It shows how a young chemist became infatuated with the youngest of two sisters despite the sincere love of the eldest for him. The young sister's pretty face and attractive personality intoxicated him to such a degree that he fancied she loved him. While working in his laboratory there is an explosion which apparently destroys his sight and hearing, rendering him for the time helpless. This helplessness bores the young wife, and she eagerly accepts diversion. She finally decides to leave him and go on the stage. She leaves a letter to this effect and her wedding ring on the table. This the sister finds and wears to deceive the poor husband until he shall have passed his affliction. The operation proves a success, and the sister hurries to bring the wife back before the bandage is taken off his eyes. This is so that he may never realize the truth. The removal of the bandage takes place in a darkened room, and as the young husband steps toward his wife she recoils guiltily. In doing so she clutches at the heavy portieres covering the window. Down they come, letting in a vivid shaft of light, which striking his sensitive

eyes, causes now incurable blindness. Approximate length, 908 feet.

RELEASED JULY 21, 1910

AS THE BELLS RANG OUT

The daughter of a juggler in high finance is betrothed to a wealthy young broker. Just as the wedding is to take place the financier receives a surprise in the way of an arrest for his connection with a crooked banking deal. The detectives, however, allow the ceremony to proceed, and keep his daughter and the guests ignorant of their presence. The ceremony over, the young couple start off on their honeymoon while the father is carried off to prison. Approximate length, 457 feet.

SERIOUS SIXTEEN

A delightful little comedy of love's young dream. The lovers have a tiff and the girl is determined to give up the world and join the Salvation Army. The young man also through pique decides to become a friar. The extent of their avowals is the purchase of the appropriate costumes of the customers. However, the world's lure is too strong, and they soon patch up matters. Approximate length, 535 feet.

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—The realistic acting of the Biograph players in this picture and the entirely natural opening scenes make one almost believe that the miraculous reformation of the old miser in the last scene might really have occurred, although our reason tells us that the result was more than could have been hoped for. The miser had turned to hoarding his money after his daughter had married against his will. When her husband dies of consumption, leaving her with a little girl to support, she is in great poverty. The old miser has sold the old home and taken cheap rooms by chance over his daughter. He hides his money in the chimney, and it falls down into the fireplace of the room below, where the little girl is praying to God for help. The appearance of the gold seems to be an answer to her prayers, but the old man comes raging down and destroys the illusion for a time. However, he is so impressed by the sight of the child praying that his nature is changed and reconciliation follows.

The Sheriff (Selig, July 14).—Fine acting, with truthful adherence to natural action and well selected Western scenes, contribute to make this strong story especially effective. A young Westerner who is a candidate for sheriff is in love with the sister of his opponent. The lover wins and later the girl's brother kills a man in a saloon brawl and in escaping holds up the sheriff to obtain a horse with which to get away. The sheriff takes an Indian with him to follow the trail and they pursue the fugitive, tracing him to his father's home, where the family hides him. When the sheriff arrives the mother and sister plead for the fugitive's life, until the sheriff consents to permit him to escape. But he forgets the Indian assistant outside and when the brother appears at the gate the Indian shoots and kills him. The sheriff, who had cast off his badge of office when he had consented to the escape, is thus relieved of the stigma of failure to do his sworn duty, and, it may be presumed, also retains the love of his sweetheart, although the producers have very sensibly omitted any scene in which this is shown.

A Hunting Story (Selig, July 14).—An odd comedy picture is presented in this short film. A bragging hunter is seen telling his friend of his prowess. Then follows scenes showing the story as he told it—how he killed a lion after a terrific struggle. Next we have the thing as it really happened—the hunter frightened by a rabbit. The scenes are acted in burlesque style and bring abundant laughter.

The Adopted Daughter (Lubin, July 14).—This story, of an extremely melodramatic nature, with a number of thrills and novel incidents, has considerable plausibility in parts, but the acting is not of a character that convinces, and there are frequent situations which fail to ring right. The adopted daughter is not young enough for the part and the abuse to which she is subjected by the brutal keeper of the Red Lion Inn and his wife is overdone—so much so that we cannot believe she would have submitted so long. A stranger drives that way and treats the girl kindly. In return she warns him that the innkeeper and his confederate are plotting to drug and rob him. By her help he escapes and takes the girl with him. The plotters pursue and overtake them, but in the conflict over the heads of the two robbers and they struggle until they fall over a precipice to their death. Then he takes the girl home to his mother. There is no playing to the camera in the picture, but there is considerable unnatural pantomime.

The Golden Secret (Melies, July 14).—There are a number of thrills in this film which bring applause. The scenes in mountainous country are well selected and the acting is very good except at one point where the rightful discoverer of the lost mine injures his foot and is unable to proceed to the place for filing his claim. The accident was not convincing. While his wife is binding up his foot the claim-jumper arrives, disarms him, posts a notice of his own claim, and rides away to file it. But the wife lets herself down the mountain-side by a rope, borrows a horse and races away to reach the land office first if she can. She maintains the lead she had

gained by taking the short cut down the mountain and arrives first at the office, after which the claim-jumper is arrested, to the intense delight of the average picture crowd.

Vacation in Havana (Edison, July 15).—This film hits two birds with one stone. It gives the sights of Havana that interest the tourist and tells a little flirtation by the way. It thus serves a double purpose—to instruct and to please. The arrival in the harbor and part of the trip to Morro Castle are pleasant to watch, although the panorama view is not clear. The tourists, especially the three central figures, give a human interest to the scenes.

How Bumptious Papered the Parlor (Edison, July 15).—The spectators' amusement concerning Bumptious is early aroused in this film by his supreme belief in his own powers. Consequently one is in a position to enjoy the humiliation which overtakes the self-appointed paper-hanger. The purchase of the paper, the arrival at his own gate, the manufacture of the paste, and the actual assault of the parlor wall are arranged in telling climax. Bumptious perhaps suffers from a desire to overact his part, otherwise the narrative is well told. Judging from the last scene, where Bumptious sits at ease while some one else does the papering, the moral is: Patronize the paper-hangers' union.

Please Take One (Pathe, July 15).—An ancient idea is given a new lease of life in *Please Take One*. This sign is changed from a pile of advertisements to a pile of vegetables and fruit, with sad results to the latter pile. The motive for this bit of revenge—the change is intentional—is carefully prepared, but hardly justifies the act from a serious point of view. Because a grocer refuses to help a beggar is hardly sufficient crime to deserve such a fate as overtakes the offender. American spectators might wish the sign written in English, but as that would hardly be consistent with the scenes the picture director has done right not to permit it.

The Political Dispute (Pathe, July 15).—The Political Dispute is a sample of French wit—rather gruesome, according to American notions. The death, or apparent death, of a man topples along the edge of tragedy. If one can put himself in sympathy with this Gallic sense of the witty the story is enjoyable enough. The visions conjured up by the conscience of the guilty man, and the mishaps that befall the com, are then more ridiculous than ghastly. For most spectators this may be an easy leap, as picture patrons have become more or less used to it. Although the hero is incredibly lively with his burden, his acting is good. The insensible man was observed to lift his hand from the floor before his friend was quite ready to move him; the assistance from the unconscious body was apparent.

Her Uncle's Will (Vitaphone, July 15).—This is a wholesome English comedy. The complication grows out of the will which leaves property to a young woman on condition that she will serve for a year as a dairymaid on her Devonshire farm—a novel condition, but perfectly possible. In serving her year she meets the hero, the spendthrift son of a gentry old neighbor. Here the chief elements of the comedy appear. When the father learns of his son's infatuation for a milkmaid he recovers with marvelous rapidity of his gout and sets out to break up the match. The mediation of another old man, whose identity can only be conjectured, straightens out the course of true love by identifying the young lady. The comedy scene at the end is excellent, and the acting throughout shows the usual Vitaphone care.

Corporal Truman's War Story (Kalem, July 15).—The film story is a very effective one. The acting is excellent and the war scenes are realistically presented. The picture commences with scenes showing the events in a country town during a G. A. R. celebration followed by a banquet, when Corporal Truman is invited to tell the story of his empty sleeve. The scenes then change to the period of the Civil War, and we see the events as the corporal tells them. In the closing scene we are back again in the banquet room. The film receives liberal applause.

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A Good Loser (Pathe, July 16).—This film may not be so satisfactory to those who like their stories sugar-coated as a good many Pathe films, because it leaves one of the characters, for whom considerable sympathy has been aroused, pining with unrequited affection, but it is not un-true to life. In the end the poor fellow shakes hands amicably with his successful rival, but if he is at all consistent he still feels pretty dismal. The two rivals seem to be running neck and neck until it transpires that one has paid off a mortgage for the impecunious heroine. The way of disclosing the identity of the anonymous helper is rather awkward—a letter from the lover to the mortgage-holder, left in the envelope with the mortgage. The letter could have been left there for no other possible reason than to let the heroine know her benefactor and to awaken gratitude that paves the way to the matrimonial altar. The scene at the veranda suffers from a commonplace background. The best scene is the comedy in the kitchen, where the girl has her two beaux in leading strings.

An Algerian Seed (Pathe, July 16).—This film shows pictures of horses in Algeria entering a city gate, in the paddock, on inspection, etc. The animals are the center of interest, and interesting they are to laymen as well as to men of the turf. The last picture of a spirited thoroughbred makes a pretty close to the series. The coloring of the films is most attractive, especially when it shows up the glossy coats of the horses.

The Broken Symphony; or, The Heart of a Lumber Camp Fiddler (Vitaphone, July 16).—The fiddler is one of those sentimental creatures who are almost too pathetic to be true. He wanders into a lumber camp, where he falls in love with the manager's sweetheart, and dissolves into blighted love and twilight at the close of the story. His heights of love and

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abysses of despair indicate an excessive amount of temperament, that one would hardly look for in a lumber camp, although such an exceptional character is not impossible—in fiction. The lucky hero had a tendency to keep his face constantly in motion; there was no repose. This possibly was necessary to impress on the spectators his varying moods. The best scene was the fiddler's introduction into camp life and the breakdown that followed. The ensemble work of the lumbermen at the table was well managed. The unique fading of the picture at the close was very effective in expressing the gentle sorrow that settled upon the fiddler and the bride's father.

Jupiter Smitten (Gaumont, July 16).—The ancient days can be made to yield considerable amusement as well as instruction, it seems. The film called *Jupiter Smitten*, although it might give a turn or two to archaeological authorities, nevertheless gets away with a story that is fairly representative of the days when Jupiter and his hierarchy sat on Olympus. There are still extant plenty of accounts of Jupiter's peculiar form of wit. According to the most veracious Greek historians, the chief of the gods used to walk the earth in mortal guise to partake of mortal joys. In this film the playful god and Mercury assume the forms of Amphitryon and

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Is relished by the best of men."

Combined Length About 1000 Ft.
Code Words: "MAD" and "SLEEP"

THE MEETING OF "THE GRAND LODGE
OF ELKS" AT DETROIT

A Great Picture. Write Your Exchange To-day

A Western Comedy Drama,
Full of Action,
Replete with
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A FILM DESIGNED
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JULY 28

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Kalem Films

A DAUGHTER OF DIXIE

ISSUED WEDNESDAY, JULY 27. Length, 900 feet.
Another war story picture of the Kalem kind. That means splendid photography, brilliant action and scenic surroundings that absolutely fit the picture

PURE GOLD A THRILLING WESTERN DRAMA

ISSUED FRIDAY, JULY 29. Length, 980 feet.
From a New York Stock broker's office to a wild and woolly Western mining camp our story takes its course. Full of stirring interest from start to finish.
A STORY OF WESTERN ADVENTURE

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ESSANAY COMEDY FILMS

Here's a Comedy You Will Feature!
RELEASES OF SATURDAY, JULY 23

THE DESPERADO

You, who have been asking for more good Western comedies like "The Ranger's Bride" and the "Little Doctor of the Foothills," will like this one. Here's a corking good story, full of wit and effectively produced. It sparkles with the real, true-to-life Western atmosphere. For goodness' sake, don't let it get by. The length is approx. 1,000 feet.



More Comedy—Next Week

A "PERSONAL" MATTER

Good for plenty of real laughter. (Length, approx., 844 feet.) Released with

A FAIR EXCHANGE

This is one of the cleverest comedy subjects among our late releases. Lots of lively action and good acting. This reel is a real excuse for laughter—good for one endless yell. Don't linger, book it now.

NOTE: For the complete details of our \$100 word contest see the Essanay Guide, August 1. Write for it.



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★ MELIES RELEASES ★

JULY 21, 1910

A POSTAL SUBSTITUTE

Stirring Riding Picture of "Pony Express" Days.

JULY 28, 1910

The WOMAN IN THE CASE

How a Borax Company on its Last Legs was Saved by a Beautiful Woman's Discovery.

We have Posters, too. Write us for them if your Exchange does not supply you.



G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago Ill.



Sosia, a Greek warrior and his servant. Then, calling upon Alcmena, the warrior's wife, during the soldier's absence, the god makes himself at home until the real Amphitryon returns from the wars. Revealing his identity to the astonished couple and taking his departure, the god leaves them flattered by his condescension. The acting is satisfactory, the most striking being in the role of Alcmena. The prettiest scene is when Mercury summons Night. There the tinting of the pictures shows to best advantage. Another good bit is the episodic scene, in which Mercury assists the robber. This characterizes Mercury in a way consistent with myth.

Trained to the Hills (Essanay, July 16).—This is a plausible and interesting

story, acted for the most part with excellent feeling and freedom from camera knowledge. A man whose wife runs away with a rascal traces them to a Western town, where he finds the wife on her deathbed, the result of abuse and neglect. He vows vengeance and follows the fellow till he finds him dealing faro and kills him. Then the men of the mining town pursue him to punish him for the killing, and a reward is offered for his capture. A poor chap living in a cabin alone gives him shelter and aids him to escape, although he knows of the reward, his sympathy having been gained by the fugitive's story of his wrongs. In the first scene the interior furnishings appear flimsy for the character of the room, but the other scenes are well chosen.

Reviews of Independent Films

Old Heads and New Hearts (Imp., July 11).—A cleverly humorous story is told in this picture with amusing interest, though at times the sub-titles are confusing. The acting conveys considerable expression which is not helped at all by the obvious talks to the front by the different players. Two old chaps have grown-up children, one a daughter and the other a son, whom they desire should marry. After first dragging them apart they try to force the pair together, against which the young people rebel. But a friend comes along and advises the old men to pretend a quarrel, counting on the natural perversity of the children to immediately get together, which they do, ending in an elopement helped along by the friend. This forced elopement is mentioned by sub-title early in the story, before the plan is adopted, and later a blunder in their plan is mentioned, but does not become apparent in the picture.

The Pirate's Dower (Yankee, July 11).—This is the first of the new Yankee films seen by this reviewer. While it shows promise in certain particulars it also betrays vast room for improvement. The photography is particularly dim and defective and the story is not well put together, characters appearing and disappearing with no hint as to their identity and little seeming reason for their being there. At times the acting is of the hurry-up style now nearly obsolete. The story is not a new one, having appeared in print. It tells of a pirate who, fearing capture, asks a country gentleman to permit him to store a coffin containing his dead wife's remains in the family vault. The request is granted under the belief that the pirate is an honest sea captain. Then the pirate is fatally shot and bequeaths the contents of the coffin, vast sums of gold, to a young girl who has befriended him. An enemy of the girl tries to kill her and later to steal the gold, but other friends have rescued her and they reach the vault, first taking out the gold, huge sacks that would have been impossible to lift, but which are handled by the players like feathers. She gets into the empty coffin and when the would-be thief opens it he imagines it is her ghost and is easily captured.

A Lucky Shot (Thanhouser, July 12). There is not as much appealing interest in this picture as we usually note in the films of this company, but the story is not at all a bad one, and is acted with considerable ability. A young man with a miserly mother marries an actress against the mother's wishes. After the birth of a child he is killed in a riot and the young wife supports the child by hard work. The old mother then dies and the property is inherited by the grandson, but the treasure is not found. One day the little chap with his bow and arrow shoots into an old painting on the wall and lo! the treasure is revealed. It consists of paper money and bags of gold—all stage money, because one of the bags that should have weighed forty or fifty pounds is lifted by the child with one finger. Some of the scenes have little to do in advancing the story and some of the acting appears to be without feeling, evidently because there is no feeling to express.

A Mexican Love Affair (Bison, July 12).—This film suffers because there is so little to the story and so much time is consumed in telling that little. The Mexicans are all dressed in the popular masquerade costumes that Mexicans do not wear, but the acting is fairly good. Mexican men and women are seen at a dance and one of the girls becomes jealous when her young man dances with another girl and walks with her in the garden. Following the girl to a rocky cliff overlooking the sea the jealous one shoves the other one over, and the victim who might, from the appearance of things, have walked ashore, is next seen miles out at sea struggling to swim. The guilty girl is now conscience stricken and calls for help, the drowning girl's lover swims out and saves her and all is then forgiven.

Struggle of Two Souls (Ambrosio, July 13).—This tragic film is excellently acted without any indication of playing to an audience. A scientific man loses his eyesight in an experiment and his wife sends for an old sweetheart to console her. The husband overhears the pair in their love making and later coming upon them together is shot by the interloper.

Twoedlum's Aeronautic Adventure (Ambrosio, July 13).—This "comic" represents Twoedlum passing through the streets with his eyes directed skyward looking at an airship. He meets with numerous mishaps which are more vigorous than plausible and is finally caught by the ship's anchor, raised up in the air and dropped

He strikes the roof of a five-story building and we see him crashing through from one floor to another creating a great muck as he falls. A number of elaborate sets were required and a vast amount of "props" were destroyed to make a very few feet of amusing film.

The Clergyman and His Ward (Atlas, July 13).—This film shows considerable improvement over previous Atlas issues, but still leaves something to be desired. The clergyman adopts a little girl and when she grows up falls in love with her, but a young man comes along and wins her. The clergyman heaves a sigh and gives her up, taking up his violin for solace. His acting is good, but his fiddle playing is very bad—in fact he shows no familiarity with the instrument at all. The lover also makes the mistake of locating his heart on the right side of his body in his gestures.

The Converted Deacon (Thanhouser, July 15).—A straightforward old deacon forms the complicating element in this rather conventional and rather improbable story. That a girl could become a comic opera star without the knowledge of her parents is a strain for the imagination. That a simple little dance like the one in the picture could effect such a conversion is another tax on belief. The acting is good, especially in the heroine's role. The deacon displays an unnatural tendency in such a stern character when he rapturously kisses the photograph of his daughter.

Red Fern and the Kid (Bison, July 15).—This is a good, straightforward story. Its chief defect as a narrative of the West is the conclusion—the union of the white man and his Indian sweetheart. This would hardly be looked upon complacently in the West. The landscape also is too cultivated to be convincing. The actors, however, have excellent conceptions of their parts, especially the Indian heroine. The scene in which she helps the kid to escape is played with vivacity and skill. The poorest scene is in the Indian camp.

A Jealous Wife (Powers, July 16).—This film tells the story of a woman whose jealousy is pardonably aroused by her unfortunate habit of happening into the room every time her husband is in conference with one of his patients. The patient in question is a dancer whose sprained ankle the doctor had treated. The first time, the wife finds the dancer expressing her gratitude to her physician in a soul kiss. The second time, the doctor is accepting a telephone invitation to call upon the dancer. The wife, deciding to do, sends information to that effect after her husband. One of the doctor's callers, who has a spasm, frightens her into a swoon just before she takes poison, so the doctor arrives at home in time to resuscitate his wife. The film speaks on the subject of hasty conclusions that lead to unnecessary trouble, and on the advisability of circumspect actions on the part of men. The action is well executed, although at times it seems to be the result of thought rather than of impulse.

The Tattler (Powers, July 16).—The preachment of The Tattler is that a man should mind his own business—an axiom of conduct to which every one subscribes without question. The tattler, by interference in a neighborhood love affair, precipitates a misunderstanding which well meaning but misinformed gentlemen attempt to remedy. Thinking the heroine heartbroken, they are about to force the wrong man to marry her, when to save herself from an unwelcome husband she explains that she loves another. The right man happens along, the clouds clear up, and the meddler who caused the complication is thrown into the creek. The men are dressed in cowboy costumes, but they reside in a community well supplied with the luxuries of life; the scenery has a cultivated air about it that does not accord with the appearance of the characters. The acting was good and the story easy to follow.

The Voice of Blood (Italo, July 16).—This lengthy story covers a period of twenty years. From a frontier rancho, apparently Mexican, an Indian band carries off a little boy, who grows up in their life. Later his father, a captive in their tents, sees his grandson and recognizes his own son's features. A discovery of the relationship ensues and the old man, his son and his grandson escape to the ancestral home. Two strands of the story are left dangling. A spirited pursuit of the fleeing men is started, but apparently comes to nothing, and the squaw wife is deserted. There is plenty of action; two Indian raids and several narrow escapes from death keep things on the jump. The story doesn't admit of much finesse. The picture of wholesale slaughter in the courtyard is effective, but did horse owners in those days dock the tails of their steeds?

ESSANAY LEADING MAN.



Warren Kerrigan, the subject of the above portrait, is the leading man of the Essanay motion picture stock company. Somebody has called him the "Gibson Man," in praise of his good looks; which are attributed to the fact that he was born in Kentucky.

He joined the Essanay stock company at Chicago, in the capacity of leading man, the early part of the year and appeared first in the dramatic film A Voice from the Fireplace. He has appeared in a score or more of the Essanay's pretty comedy and dramatic subjects since that time, and his ability as an actor before the motion picture camera has no little to do with the popularity accorded the Essanay.

He has gathered quite a following of admirers in the picture theatre audiences, and he has received many letters complimenting him for his splendid work. On several occasions in visiting theatres where his pictures are shown he has been recognized by the audiences and given an ovation. He is a fine physical type and peculiarly adapted to acting before the camera, being dark in complexion, hair and eyes, and, as it is claimed dark persons photograph better than light, he always obtains a good photograph. He is athletic, with handsome, clean-cut features and large, expressive eyes. He has posed for artists in New York and is known as a splendid type of the "Gibson Man."

He was previously associated with the Shuberts and played prominent roles with them for several years in various plays, two of which were Brown of Harvard and The Road to Yesterday. He is the brother

of Kathleen Kerrigan, now Mrs. Clay Clements, an exceedingly beautiful woman, and who is also well known in New York theatrical circles.

In the current releases of the Essanay films, Mr. Kerrigan plays "Johnson" in The Other Johnson, and the husband of the jealous wife in A Darling Confusion. He is also the hero of the Essanay's full reel comedy release, An Advertisement Answered. He will continue to appear in Essanay films for an indefinite period, and, it is hoped, for a long time to come.

\$100 FOR NEW NAME.

Essanay Starts Contest to Find New Word for Designating the "Moving Picture Show."

The Essanay Guide, the twice-monthly publication of the Essanay Company, makes announcement that the Essanay Company has posted \$100 to be awarded the contributor of the most appropriate word for "moving picture show." The contest starts immediately and closes Sept. 1, and is open to every one. The full particulars of the contest, as published in the Essanay Guide, are these:

One hundred dollars are offered for a new one-word name for "moving picture show." The contest is open to all who desire to contribute a word or any number of words. The word or words should be typewritten, or written plainly on the face of an envelope, while the name and address of the contributor of the word should be written on a separate slip and sealed within the envelope.

As the envelopes are received they will be time-stamped, so that in case there is more than one contribution of the prize-winning word, that envelope which is received first will contain the name of the prize-winner.

The judges in the contest, whose names will be announced later, will be men of acknowledged authority in moving picture affairs.

The contest opens immediately and will be concluded at noon Sept. 1, and the name of the prize-winner will be announced as soon after as is consistent.

Contributors should address their contributions to the Contest Editor, Essanay Film Mfg. Company, 43 North Clark Street, Chicago, Ill.

The Essanay Company show good reason for their desire to solicit a new designation for the entertainment offered by so-called "moving picture shows."

"The 'moving picture show,' or 'five-cent theatre,'" they claim, "as it is commonly called, is rapidly outgrowing these rather limited appellations. There is certainly a limitation in the descriptions 'picture show,' or 'five-cent theatre.' The fear is that, 'picture show' will not command sufficient respect or suggest fully the real dignity of a 'picture show' entertainment, while 'nickel' or 'five-cent theatre' is likely to prove a prohibitive ban on those exhibitors who would desire to increase their admittance fee."

THE STEP DAUGHTER

RELEASED MONDAY, JULY 25

An interesting and holding story of the oppressions of a stepmother which drive a bereaved daughter from her home and almost succeed in winning from her the sweetheart of childhood days. The story makes a strong appeal to the interest, which is sustained until the finish. Length, about 925 feet.

RELEASED THURSDAY, JULY 28

WIFE'S MAMMA



tain her that she hasn't the heart to go home, though she wants to. About 950 feet of laughs and ten feet of title.

Send for Free Catalogue of our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.

926-928 Market St., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str

LICENSED FILM RELEASES.

July 18 (Biograph) A Flash of Light. Drama. 998 ft.	
" 18 (Pathe) Mistaken Identity. Drama. 495 "	
" 18 (Pathe) An Awful Symphony. Col. Com. 426 "	
" 18 (Seelig) The Phoenix. Drama. 1000 "	
" 18 (Lubin) Rosemary—For Remembrance. Drama. 980 "	
" 19 (Vita) Two Highland Lads. Com. 988 "	
" 19 (Edison) The Old Love and the New. Drama. 995 "	
" 19 (Gaumont) The Failure of Success. Drama. 975 "	
" 20 (Pathe) Manon. Drama. 728 "	
" 20 (Pathe) Catching Lobsters. Educational. 216 "	
" 20 (Essanay) The Thief. Drama. 1000 "	
" 20 (Urban) Through the Enemy's Line. Drama. 530 "	
" 20 (Kalem) Haunted by Conscience. Drama. 995 "	
" 21 (Biograph) As the Bells Ring Out. Drama. 457 "	
" 21 (Biograph) Serious Sixteen. Comedy. 535 "	
" 21 (Seelig) Maseppa. Drama. 1000 "	
" 21 (Lubin) John Graham's Gold. Drama. 930 "	
" 21 (Mellies) A Postal Substitute. Drama. 930 "	
" 22 (Pathe) The Cowboy's Sweetheart and the Handit. Drama. 900 "	
" 22 (Edison) A Frontier Hero. Drama. 900 "	
" 22 (Kalem) Brave Hearts. Drama. 935 "	
" 22 (Vita) Davy Jones and Captain Bragg. Comedy. 935 "	
" 23 (Pathe) Pete Has a Good Time. Comedy. 472 "	
" 23 (Pathe) More of Betty's Pranks. Comedy. 426 "	
" 23 (Essanay) The Desperado. Com. 1000 "	
" 23 (Vita) Hako's Sacrifice. Drama. 995 "	
" 23 (Gaumont) The Princess and the Fishbone. Comedy. 580 "	
" 23 (Gaumont) The Foxy Lawyer. Com. 430 "	
" 23 (Pathe) The Walling City. Tour. 440 "	
" 25 (Biograph) The Call to Arms. Drama. 994 "	
" 25 (Pathe) Getting Even with the Lawyer. Com. 676 "	
" 25 (Pathe) Breaking Up Ice in Finland. Scenic. 305 "	
" 25 (Seelig) A Mad Dog Cure. Comedy. 690 "	
" 25 (Seelig) A Sleep Walking Cure. Comedy. 310 "	
" 25 (Lubin) The Step Daughter. Drama. 925 "	
" 26 (Vita) Uncle Tom's Cabin. Part I. Drama. 935 "	
" 26 (Edison) Peg Woffington. Drama. 990 "	
" 26 (Gaumont) The Beautiful Margaret. Comedy. 410 "	
" 26 (Gaumont) An Angler's Dream. Drama. 315 "	
" 26 (Gaumont) Making Wooden Shoes. Ind. 225 "	
" 27 (Pathe) Detective's Dream. Comedy. 587 "	
" 27 (Pathe) On the Ethiopian Frontier. Scenic. 387 "	
" 27 (Essanay) A Fair Exchange. Comedy. 635 "	
" 27 (Essanay) A Personal Matter. Comedy. 344 "	
" 27 (Urban) The Art-Lover's Strategy. Drama. 580 "	
" 27 (Urban) Mexican Domain. Travelogue. 325 "	
" 27 (Kalem) A Daughter of Dixie. Drama. 900 "	
" 28 (Biograph) Unexpected Help. Drama. 908 "	
" 28 (Seelig) The Cowboy's Stratagem. Drama. 995 "	
" 28 (Lubin) Wife's Mamma. Comedy. 950 "	
" 28 (Mellies) A Woman in the Case. Drama. 950 "	
" 29 (Pathe) Tommy Gets His Sister Married. Com. 950 "	
" 29 (Kalem) How a Broker Found a Fortune in the West. Drama. 960 "	
" 29 (Vita) Uncle Tom's Cabin. Part II. Drama. 1000 "	
" 29 (Edison) An Unexpected Reward. Drama. 750 "	
" 29 (Edison) Bumpkins An Aviator. Comedy. 250 "	
" 30 (Pathe) Cagliostro. Drama. 1000 "	
" 30 (Essanay) Broncho Billy's Redemption. Drama. 950 "	
" 30 (Vita) Uncle Tom's Cabin. Part III. Drama. 950 "	
" 30 (Gaumont) The Sculptor's Ideal. Drama. 530 "	
" 30 (Gaumont) The Forbidden Novel. Comedy. 440 "	

THE ESSANAY GUIDE

The Essanay Guide, dated Aug. 1, is an artistic little booklet of some twenty-four pages and contains, besides its regular film descriptions, a number of new articles which should prove of live interest to the exhibitors. There is an illustrated article on "With Essanay Out West," the moving picture story of the Jeffries-Johnson fight, "Essanay Personalities," and the article announcing the Essanay's \$100 name contest. The booklet is artistically illustrated and typographically attractive. The Essanay Guide is now mailed to about 8,500 exhibitors, and it is the hope of the company that if any exhibitor has been overlooked he will notify them immediately and his name will be placed on the Guide mailing list.

The Essanay Company's two releases for

Aug. 3, Mulcahy's Haid and A College Chicken, are two comedies of the familiar Essanay style. Under Western Skies is the dramatic offering for Aug. 8 and The Girl on Triple X for Saturday, Aug. 13. Up-to-Date Servants and Feeding Seals at Catalina Islands is booked for release Aug. 10.

PROGRESSIVE PATHE FRERES.

Pathe Freres, with their well-known energy and push, are never satisfied and are always striving for something better. They are now announcing for early release some American productions that they state far excel previous releases. The most pretentious is Under Both Flags, announced for release Aug. 3. This is a tale of the Civil War, portrayed, it is said, in the most realistic manner and staged regardless of expense. They will release July 22 a Western drama, The Cowboy's Sweetheart and the Handit, which is said to be full of snap and go, and as good a Western picture as was ever yet projected on the screen. Two full reel comedies are also slated for release. Tommy Gets His Sister Married will appear July 29 and The Latest Fashion in Skirts Aug. 5. Both of these are said to be very funny and full of original situations that are sure to please. This last film is considered especially good and has won great praise from some of the film men who have seen the sample.

INDEPENDENT FILM RELEASES.

July 18 (Imp.) Summertime. 950 ft.	
" 18 (Eclair) The Nurse's Trunk. 485 "	
" 18 (Eclair) To-morrow Is Pay Day. 395 "	
" 18 (Yankee) The Right to Labor. 900 "	
" 19 (Powers) A Game of Hearts. 900 "	
" 20 (Electrograph) The Power from Above. 1000 "	
" 20 (Champion) A Romance of the Anvil. 1000 "	
" 20 (Atlas) Levi and His Family at Coney Island. 980 "	
" 20 (Atlas) Only a Hobo. 980 "	
" 21 (Imp.) The Mistake. 920 "	
" 21 (Film d'Art) Mateo Pallone and Andramache. 920 "	
" 23 (Powers) Cohen and Murphy. 920 "	
" 23 (Powers) Our Housemaid. 920 "	

THANHOUSER ANNOUNCEMENTS.

The Thanhouse announcements for July 19 and 22 are as follows: Tuesday, July 19, The Girls of the Ghetto, a romance of the New York East Side; Friday, July 22, The Playwright's Love, a dramatic love story based on the adoption of a destitute orphan girl by a playwright who later marries her.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—
News of Film Theatres and Affairs.

William Fite, of Nappanee, has just opened a new moving picture house in Goshen, Ind. Mr. Fite now divides the moving picture patronage with the Irwin. At the Peoples' Theatre, Sunbury, Pa., good business and fine pictures all week July 11-18.

At Red Oak, Ia., Manager L. Pressman, of the Comet, presented a fine bill of motion pictures to good business July 4-9.

The Star, Dreamland and the Victoria, Cumberland, Md., are drawing to capacity despite the extremely warm weather. The Star has adopted the policy of showing the Imp. motion pictures exclusively and it is being taken with favor by the patrons.

Mayor Young, of Cumberland, Md., has sent out a circular letter to all motion picture houses, as well as the local theatre, absolutely prohibiting the exhibition of the Jeffries-Johnson fight pictures.

The Clement Theatre at Dover, N. H., closed July 6 and will remain dark until some time in August.

At the Windsor, Conn., Opera House (Harry Gale) electric fans have been installed and business was very good July 11-18. Grace Hartnett, in illustrated songs, is a strong attraction. The scenic under management of M. J. Carroll, had capacity houses July 11-18.

The Palace, Reading, Pa., is the only playhouse open in the city during the summer. Manager Ziets has discontinued continuous vaudeville, which he inaugurated at the time the theatre came under the management of the Moving Picture Company of America, but will return to this policy with the advent of cooler weather.

At Williamstown, Conn., the new singers, Lillian Shanny, at the Bijou, and Edward Alexander, at the Seaside, made friends at once and good business was in evidence all week July 11-18. Mayor D. P. Dunn states that no objection will be raised to the fight pictures in that city.

At Lowell, Mass., the Pastime, Empire, Theatre Voyages, Alhambra and La Scala all reported satisfactory business July 11-18. The Seaside is closed for improvement and repairs and Manager W. H. Murray intends to increase the capacity by 200 seats and otherwise improve the property.

At Petersburg, Va., the very warm weather caused light business July 4-9 at both the Cockade and Virginia.

After a conference attended by Mayor Shank, Superintendent of Police Hyland, Prosecutor Hooten and other Indianapolis, Ind., officials, it was decided the Jeffries-Johnson prize fight moving pictures could not be shown in that city. It was the unanimous opinion of the three legal men

in the conference that the exhibition would be a violation of the city ordinance.

The Nizon at Pittsburgh, Pa., had the first presentation of Kinetacolor July 10-16, showing a series of motion pictures in all the varied hues and tints of nature, and is a great advance in the art of color photography. Among the chief pictures are Scenes on the Riviera, South Coast of France, with views of Cannes, Nice and Monte Carlo; Views of Potomac Falls showing rainbow, and home of Washington at Mt. Vernon; British Military Scenes; Motor Boat and Yacht Racing; Carnival and Battle of Flowers at Nice, and London Zoo Gardens.

At Salt Lake City, Utah, July 10-16, the Luna, Isla, Casino and Majestic picture houses are running to fair business, the weather having been quite comfortable. The Elite has closed for renovating and some changes.

DR. WENDHAM'S EXPERIMENT.

The following is the story of Dr. Wendham's Experiment, first produced by the Hunter-Bradford players in Hartford recently:

Mrs. Gaynor is suffering with neurasthenia and also a depleted pocketbook. In her extremely nervous state her moral condition is also affected. Finding that she has hypnotic power over her maid, Adele, she throws the latter into a hypnotic state and directs her to steal various articles. When Adele recovers from the trance she has no recollection of what has occurred. At a house party given at their Long Island home by Mr. and Mrs. Evelyn, among the guests are Mrs. Gaynor and a Mrs. Lawdon, who has much valuable jewelry with her. Through her hypnotic power over her maid Mrs. Gaynor secures the jewels. While an investigation is in progress Alice Hawkins, one of the guests, finds the jewels hidden in the ivy just outside Mrs. Gaynor's room. This circumstance, together with the fact that Adele was the only one on the sleeping-room floor during the time in which the jewels must have been taken, compels Miss Hawkins unwillingly to believe the worse of Mrs. Gaynor. In the meantime Dr. Wendham, another guest and lover of Mrs. Gaynor, surprises the latter in the act of hypnotizing Adele. Later he gets the maid alone, hypnotizes her and learns the truth. He then places his facts before Mrs. Gaynor, who weakens and confesses. Restoration of the jewels seems impossible for they are gone from their hiding place. Alice Hawkins entrusts them to Joe Stacy, who plans to secrete them near a certain brook and then to send a printed notice of their whereabouts to the constable. Joe, however, is caught by the constable, who arrests him for acting suspiciously. The jewels are found on him. Immediately the constable brings Joe in before the assembled guests at the Evelyn home. To free Joe, whom he knows to be innocent, and to avert suspicion from Mrs. Gaynor, whom he loves, Dr. Wendham concocts a story that he thought to prove to the other guests the power of hypnotism by causing Adele to steal Mrs. Lawdon's jewels. The ordeal is too much for Mrs. Gaynor, who swoons. She is removed to a sanitarium, where she recovers. The events just preceding her swoon are a blank to her, but at her earnest solicitation Dr. Wendham fills in the blank. The curtain falls on the love scene and the audience is led to believe that a marriage is to follow.

PLAYS COPYRIGHTED.

Konsert, Das; Lustspiel in drei akten. Von Hermann Bahr. Berlin, E. Reiss, Verlag, 1909.
Leading Lady, The; comedy in four acts. By J. W. Evans, Spokane, Wash.
Life in Greater New York; play in four acts. By M. K. Harris. Alexander Myers, Chicago, Ill.
Little Red Riding Hood; play in four acts. By Stewart Anderson. James Edwards, Chicago, Ill.
Little Whirlwind. By J. B. Helm, Cleveland, Ohio.
Loving Wife; domestic drama in five acts. By Annie Kernan. James Edwards, Chicago, Ill.
Lucia di Lammermoor; guide to the opera by Gaetano Donizetti. By H. W. Hart, Brooklyn, N. Y.
Man from Sweden, The; play in four acts. By Clarence Black. James Edwards, Chicago, Ill.
Man's Game, The; play in four acts. By G. Herbert Westley. James Hippley, New York.
Mantón de la China, El; sainete lirico en un acto dividido en tres cuadros, en prosa. De A. F. Lepina y A. Planol, Madrid, del maestro Torrecrona. Madrid, Sociedad de autores españoles, 1909.
Maria-Lux; comedia en un acto y en prosa. De M. A. Manjares. Madrid, Sociedad de autores españoles, 1909.
Master of Palmyra, The. By R. and G. Marburg after the German of Adolf Wilbrandt.
Maw; comedy in three acts. By E. W. Mumford and M. Herford.
Mayor Kittle, El; esbozo de comedia en un acto y en prosa. De A. Dominguez. Madrid, Sociedad de autores españoles, 1909.
Mayores, The; playlet. By C. H. Howland. Providence, R. I.
Michael Strogoff; dramatization of Jules Verne's story of the same name. By William Nelson. Alexander Myers, Chicago, Ill.
Microbe of Love, The; comedy in three acts. By M. M. Godbold. Mrs. Mollie Moore Godbold. Comanche, Texas.
Mills of God; play in four acts. By L. E. F. Prince. Washington, D. C.
Minister's Child, The; domestic drama in four acts. By Langdale Williams. Alexander Myers, Chicago, Ill.
Miss Russell of New York; comedy in two acts, words for music by Dan Young, New York.
Molly and the Master; three-act comedy. By P. V. Hughes. Worthing, England.
Moonshiner's Weather. The; one-act playlet. By R. B. Bonner. Chicago, Ill.

Morals; play in three acts. By F. J. Ziegler. Woodmere, N. Y.
More Murders; dramatic composition. By Captain E. T. Gibson. M. D. Brooklyn, N. Y.
Moths; dramatization of Daud's novel in four acts. By Annie Kernan. James Edwards, Chicago, Ill.
Navajo Land; musical comedy libretto in two acts. By T. B. Donaldson. Philadelphia, Pa.
Nothing but Money; farce-comedy in one act. By H. S. Sheldon. Chicago, Ill.
Old Trick, The; comedy in three acts. By M. Herford and E. W. Mumford.
Of His Own Household; comedy in four acts. By M. M. Anderson. Newport, Vt.
On an Arizona Ranch. By E. B. Bonner. Chicago, Ill.
On the Rio Grande; or, The Gambler's Romance. By Miran Leffingwell. Alexander Myers, Chicago, Ill.
One Best Bet, The; three-act comedy. By H. Hall, New York.
One's Self and Others; play in three acts. By M. Fottiller. Lafayette, La.
Other Fellow, The; or, It Happened in Yonkers; comedy in three acts. By Virginia and William Church. Richmond, Va.
Over the Hills to the Poor House; play in five acts, founded on poem of same name. By Annie Kernan. James Edwards, Chicago, Ill.
Paganini; guide to the opera. By Leoncavallo, including biography of the composer and history of work by H. W. Hart. Brooklyn, N. Y.
Palm Beach. Book by Ballard MacDonald and Lon Haseall. Lyrics by Ballard MacDonald, music by Leo Edwards. Jack Singer, New York, N. Y.
Panther, The; drama in four acts. By C. K. Champlin. Red Bank, N. J.
Pascualina; comedia de ambiente aragonesa en un acto dividido en tres cuadros, en prosa, escrita por A. Casarico e I. Soler. Madrid, Sociedad de autores españoles, 1909.
Penas verdes; comedia en dos actos y en prosa de Jorge Juan de la Cueva. Madrid, Sociedad de autores españoles, 1909.
Peril, The; drama in three acts. By H. H. Hay and F. J. MacBeath, Jr. Philadelphia, Pa.
Piper's Pay, The; drama in three acts. By H. B. Den and J. C. Dost, Florida, Ill.
Politics and Petticoats. By Oliver White. Augustus Neville, Chicago, Ill.
Price of Ambition, The; dramatic playlet in one act. By Mrs. M. J. Keightley, South Bend, Ind.
Price of Pride, The; play in four acts. By G. G. Bottenheffer. Baltimore, Md.
Price of Silence, The; play in four acts. By Clarence Black. Alexander Myers, Chicago, Ill.
Princess of the Pavane, The; drama in four acts. By William Leach. Alexander Myers, Chicago, Ill.
Professor's Predicament, The; comedy in four acts. By Burton Stanley. Alexander Myers, Chicago, Ill.
Promoter, The; vaudeville skit. By B. R. R. R. Buffalo, N. Y.
Prophets, Le; guide to the opera by Meyerbeer. By H. W. Hart, Brooklyn, N. Y.
Prowl in Pajamas. A. By G. H. Carter, New York.
Ragged Edge, The. By Oliver White. Darcy and Wolford, Inc., New York.
Ranch Girl, The; comedy drama in three acts. By W. W. Wilson. Rochester, N. Y.
Ranchman, The; comedia romantica en un acto y en prosa. De J. M. Carrettero. Madrid, Sociedad de autores españoles, 1909.
Riches Have Wings; drama in four acts. By M. E. Swan. New York.
Ringer for Dusk, A; vaudeville comedy in one act. By W. A. Rivers and A. Mettner.
Romance of the Revolution, A. By H. B. Lewis. Muskegon, Mich.
Romantic Comedy; drei akten. Von Hugo Salas. München, Albert Langen.
Rube and Mandy; rural play in three acts. By Miran Leffingwell. Alexander Myers, Chicago, Ill.
Sacred Orchid, The; musical play in three acts. Book and lyrics by S. B. Tall, Baltimore, Md.
Sapho; in four acts. By William Nelson. Alexander Myers, Chicago, Ill.
Satisfied Lips; melodrama in four acts. By Clarence Black. Alexander Myers, Chicago, Ill.
Sign of the Four, or, The Adventures of Sherlock Holmes; play in four acts. By Langdale Williams, dramatized from novel of same name by Sir Conan Doyle. James Edwards, Chicago, Ill.
Sin and Its Sorrows; domestic drama in four acts. By Henry Reed. James Edwards, Chicago, Ill.
Sister Ann to the Rescue; or, Rob's Sister Ann; farce comedy in one act. By L. B. Jellison. San Francisco, Cal.
Skin Game, A; sketch in one act. By H. A. French. San Francisco, Cal.
Sleeping City, The; drama in four acts. By Stewart Anderson. Alexander Myers, Chicago, Ill.
So Like Her Father; drama in a prologue and three acts. By J. V. Blake, Chicago, Ill.
Social Cheaters, The; tragic farce in four acts. By a New Yorker. Henry B. Harris, New York.
Soldier's Honor, A; domestic drama in four acts. By Clarence Black. Alexander Myers, Chicago, Ill.
Spare Room, The; play in one act. By H. M. Bryant (pseud.). Ella Mary Brydson Book, London, England.
Strength of Oak, The; play in three acts. By H. L. Poor, Oak Park, Ill.
Substitute Hero, A; Roman comic opera in two acts. Book and lyrics by Myer Goldman and J. Bernard Lynch.
Such a Little Queen; comedy in four acts. By C. Pollock.
Suffragettes and Women; drama in three acts. By E. S. Shepherd. Detroit, Mich.
The Different. By C. Davis, Washington, D. C.
There Was Once—; fantastic drama with music, in five acts; translated from the Danish of Holger Drachmann Der var engang. By H. Arendron and W. H. Alderidge.
Theater, The; vaudeville sketch in one scene. By J. P. Anderson, New Haven, Conn.
Trusts; romantic opera in three acts. Libretto by Mrs. R. E. Kirmse, lyrics by Edmund Clutterbuck, music by H. E. Kirmse and Ralph Richard E. Kirmse. London, England.
Unfinished Sentence, The; play in four acts. By G. V. Stuart. Watford, Ireland.
Unwritten Law, The; drama in four acts. By Stewart Anderson. Alexander Myers, Chicago, Ill.
Up-to-Date Missionary, An; vaudeville sketch. By Mrs. W. W. Lamborn. Dayton, Ohio.
Ups and Downs of a Country Editor, The; comedy in eight acts. By S. A. Fackler, Hialeah, Fla.
Vanity and Tricks; operatic sketch in one act. Composed by E. Tasso, New York.
Vented—A Divorce Domestic Farce. By Charles F. Crane. G. Harris Eklon, Alexandria, Ind.

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PARKS AND AIRDOMES

The Outdoor Season Beginning in Various Cities—Notes of Openings.

The Baby Show at Lakeview Park, Lowell, Mass., proved a great drawing card July 11-12. The Royal Scottish Bagpipers July 11-12. The Lakeview Stock company at the Lakeview Park Theatre July 11-12. The Queen of Hearts, to big houses. The Maid of Arcadia was the offering July 11-12 at Canoe Lake Park and drew well. At the "Hipp," Washington Park, pictures, vaudeville and the Greater Boston Ladies' Orchestra July 11-12, to good business. C. L. Penn, of the "Hipp," disposed of his interests to a Mr. Saunders, of New York.

At Paxtang Park, Harrisburg, Pa., Manager F. M. Davis presented the most sensational act seen at this resort for many years July 11-12, that of Smithson, who glides down a steep runway and over a gap of 50 feet onto another runway, and then to the ground on a bicycle. This act meets the heartiest applause. The Empire City Minstrels hold the pavilion and give a most excellent entertainment. After the first part there is a vaudeville performance by Wilson and Rich, in a singing and dancing act; the Imperial Quartette, solos and part songs, and Rice and La Deil, in a comedy acrobatic act. The attendance has been very good for the week.

At Newport, R. I., Shedy's Freebody Park Theatre (Charles E. Cooke) July 11-12. Sylvia Bidwell and co., in No. 44, Burns and Fulton, Juggling Nelson, Four Stewart Sisters, Maroon and Heins, C. Alphonso Selaya, Marie Sparrow, Riccoboni's Horsemans; good business. Next week, The Balloon Girl.

At Lincoln Park, Worcester, Mass., the Nashville Troubadours presented Darktown Follies of 1910 July 11-12 and well satisfied business resulted.

At Winsted, Conn., Manager Miles Roro presented the New York Comedy co. July 11-12 in two three-act comedies. Company failed to please. Louis Madden, of Madden and Fitzpatrick, has been engaged here for the season, where he is very popular.

At Indianapolis, Ind., Wonderland Park was opened July 10 for two or three weeks, under the auspices of the Indianapolis Nest, Ancient Order of Owls, and under the personal supervision of John P. Mullally, president of the nest.

Manawa and Courtland Beach at Omaha, Neb., are both doing good business July 11-12.

At Maple Beach Park (J. J. Carlin), Albany, N. Y., large crowds attended July 11-12. On the special bill were Miss Alba's Trained Bears, Russell and Smith, Minstrel Boys, and La Van Trio, gymnasts. At Electric Park (Thomas J. Mulcahy): An elaborate bill of vaudeville numbers in the pretty rustic theatre. Among the acts were Myles McCarthy and Ada Woolcott, Gladys Bears, Musical Simpsons, Harry Antrim, William Cahill, Nice and Lovey and Gardner Lowell. Good weather and full attendance.

At Fresno Park, Peoria, Ill., did fine business. Main attractions week July 10-17 are Atterbury's Prize Concert Band, Smith and Brown, Proval, Claude Rauf. Concessions having good business.

At the Bixby, Miss., Airdome (Low Rose): Good bills and excellent business July 4-9. At a special matinee July 4 the Jeffries-Johnson light returns were announced to a S. R. O. house. The Beavers' Minstrel (for benefit of poor children's outing) was repeated July 10 by special request of those who were unable to obtain admission at previous performance.

Eglin, Ill., has a new airdome, located at the corner of Douglas and North Avenues. Albion Brothers, vaudeville stars, and W. E. Smith, of Illinois Park, are back of the project. Vaudeville performances will be given each night and moving pictures will be displayed. The season opened July 11, but the inclement weather kept the people away.

The Airdome at Jefferson City, Mo., under the management of W. J. Edwards, continues to do a big business. The Whyte Stock company opened for a two weeks' engagement July 11.

At Guthrie, Okla., Manager Will Brooks presented the Zinn Comedy Company July 3-9 in Teeszy Weeszy, Sultan of Sulu, Prince and the Girl, Jolly Musketeers, and Japanese Courtship. Company highly pleased. S. R. O. every night. Ola Olson was great favorite. Great Western Stock co. 10-12. Opening bill, The Better Way. Greatly pleased S. R. O. Repertoire: The Better Way, St. Elmo, A Mad Love, Sin and Its Sorrows, Faust, Fight for Millions. Company reports excellent business.

At the Dubuque, Ia., Airdome (Jake Rosenthal): Harvey Stock co. in Lena Rivers July 3-8. Same in The Russian Slave Girl 7-9; played to excellent business. Same co. 10-13 in The Devil's Kitchen. The Cloverdale Farm 14-16.

Marie Flood, a native of Reading, Pa., has been engaged for a prominent part with Eddie Foy in Up and Down Broadway.

Miss Flood is well known and was formerly in vaudeville.

At Frank Head's Airdome, Hot Springs, Ark., the Albert Taylor Comedy company July 12-23 opened in My Father's Son, to the largest house of the season. This company is very popular here and good business is predicted for their engagement.

The Flora De Voss Stock company at the Mexico, Mo., Airdome July 4-18 is proving an excellent attraction. The Independent Players Stock company 15-20. The Majestic Players Aug. 1-13.

At the St. Joseph, Mo., Airdome (C. U. Philley and N. Van Houten) the William Grew Stock company presented The Strange Adventures of Miss Brown and The Land of the Midnight Sun, July 3-9; both plays were capably presented and pleased good business. Same company will present Billy and Mr. Smooth July 10-12.

At the Fort Scott, Kan., Airdome (Harry C. Erlich) the McKersan Stock company in On the Campus, A Woman's Sacrifice and Convict No. 468, July 4-9, drew good houses and pleased. The Lyric Stock company 11-12.

At the Little Rock, Ark., Airdome (Fred Penell) the Albert Taylor Stock company in A Gilded Fool, David Garrick, A Poor Relation, Peaceful Valley and He Fell in Love With His Wife, July 4-9; good performances and business. Lorraine Buchanan and Stock company in repertoire July 11-12.

At Dover, N. H., Rustie Theatre, the J. W. Gorman Musical Comedy company delighted good business July 4-9 with The Maid of Arcadia, by Matthew Ott. The company is a strong one, consisting of Jeanette Mosier, Johnnie Hoey, James Bevin, Lottie Haywood, Dorothy Van Court, Billie Cunningham and Harry Fowler. Manager Gorman is certainly "delivering the goods," and the people here appreciate the fact. The Explorer 11-12.

The Airdome Amusement company (C. W. Maxwell, at Washington, Pa.), Holiday Stock company pleased capacity houses during entire week, with S. R. O. Saturday. Plays: Slaves of the Orient, A Daughter of Uncle Sam; Two Orphans, Yankee Doodle Girl, Wormwood, Parla of Working Girl.

Rogers' Goshen Band Park, at Goshen, Ind., is doing a nice business for its second annual season. Attractions are confined to band concerts, roller skating, dances and moving pictures. Fourth of July attendance was excellent, an automobile parade and a band contest being the features of the programme.

Merryland Park, Cumberland, Md., has changed policy from stock to vaudeville; the acts are very good, as are the motion pictures. This is the coolest place of amusement in the city and is crowded to capacity every night.

Manager Blanchard, of Rolling Green Park, Sunbury, Pa., reports good paying business July 11-12. Island Park, under management of R. V. West, is making a new record for itself this season.

At Luna Park (John Hinkel), Johnstown, Pa., the week of July 4 was a record-breaker. The free act for this week is Harry Luken's Trained Lions. The park has abandoned the free acts in the theatre and is using "hip" features outside. The acts are booked by Liberty Vaudeville company, of Pittsburgh.

At Mohawk Pines, on the river at Cohoes, N. Y., increasing business is noticeable and much appreciation expressed by the visitors to this beautiful resort.

At Sacandaga Park, Gloversville, N. Y., the regular season opened July 4, with the largest attendance even seen there and hundreds were unable to obtain even standing room. Manager Charles B. Neill presented Harry Carson Clark, Margaret Owen, Field Brothers, Charley Farrell, Ethel Cleve and Qui and Qui.

Spelman's Bears were the attractions at Island Park, Fall River, Mass., July 11-12, and drew well.

At Fontaine Ferry and Riverview Parks, Louisville, Ky., reasonable weather combined with good vaudeville and band music drew big business July 11-12. Gregg's Band and Madge Caldwell as soloists were strong features at the Ferry, while the Banda Roma, under direction of Signor Strigano, at Riverview drew many in that direction. Herbert and Willing, "Louisville's own dance artists," were additional features.

At the Grand Rapids, Mich., Airdome (A. J. Gellingham) the Higby Stock company opened their second week in Hearts of Blue Ridge July 10-12; business satisfactory.

At the Omaha, Neb., Airdome the Hillman Stock company gave a good presentation of Du Barry July 10-12. Business good.

Ferullo and his band are playing their last week at Electric Park, Kansas City, July 10-16, and the attendance is among the largest of the season. This band is probably the most popular of the many musical organizations that play here each summer. A strong vaudeville bill in the German Village drew good crowds, and included the Doria Trio, the Bennett Sisters, Kinno, Kullen Brothers and Helen Carnes.

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all of whom pleased. The many other park attractions found the usual favor. The big swimming pool at Forest Park is one of the chief attractions at that popular resort these warm days, running to capacity practically all the time. Free vaudeville in the theatre, and concerts by Stanard's Band, pleased as usual. The local aeronaut, L. M. Bales, added another link to his long chain of balloon race victories at Fairmount Park July 10, James Henry Anderson, of St. Louis, being his opponent. Rockless Russell is playing his last week at this resort and continues to be a strong attraction.

THE RECORD OF DEATHS.

Fred Pierce Bacon, editor of the Boston Courier, died at his home in Roxbury, near Boston, July 15, after a brief illness. He had been in poor health since February, but the end came suddenly. Mr. Bacon was born in Boston on July 9, 1842. He became one of the first employees of the Globe. He then went to the Herald, where he remained for twenty years, sixteen years of which he was music editor. About a year ago Mr. Bacon became editor and part owner of the Courier. He had almost no interests outside his music and dramatic work and his home, where he did most of his writing. His wife survives him.

James De Wolfe, a well-known advance man, died at his home in Columbus, O., July 10, aged thirty-six years. Mr. De Wolfe first worked on various newspapers of Columbus and Cleveland, O., but in 1895 became press agent for Sells Brothers' Circus. Service as press agent for De Wolf Hopper, Blanche Walsh and other stars followed till he joined Barnum and Bailey's Circus. After one season with that organization he became general press agent for the Keith and Proctor interests in New York. His last work was done as advance man for Ringling Brothers' Circus, which he was forced to relinquish by tuberculosis last September.

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of Irish and old English ballads, died at St. Francis' Hospital in the Bronx on July 11. Mr. Fitzgerald was born in Cork fifty-two years ago, and sang in English opera before coming to this country. He was a familiar figure at Irish entertainments and concerts. His illness has extended over two months. Burial was from the home of his son, David Fitzgerald, after a requiem mass at the Church of the Sacred Heart, Highbridge.

Edward Douglas, brother of Winfield Douglas, of the vaudeville team of Douglas and the Moscrop Sisters, died after a short illness at his home in San Francisco, July 10.

Mrs. Mary E. Horling, mother of John Horling, the song writer, died at her home in New York July 15, aged seventy-six years.

Kate Tannant Woods, the authoress, died in Buffalo, N. Y., July 12. She was interred in Salem, Mass.

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